Kine WEEKLY

FILM STOCK ECONOMY

See page 3

M-G-M* GEN*!

*Trade term for "mighty box-office"

*R.A.F. term for "genuine information"

* **"RANDOM HARVEST"**
First two weeks at 3,500-capacity Empire ran neck-and-neck with immortal MINIVER! Third week packing in delighted crowds!

"THUNDER ROCK"
This week starting—and startling!—in general release houses; the fans love it! One of Britain's all-time best!

"WAR vs. MRS. HADLEY"
Surprise hit of the season (we told you so)! Leeds, Cardiff, Manchester, Liverpool, Gloucester, Swansea, all b-i-g!

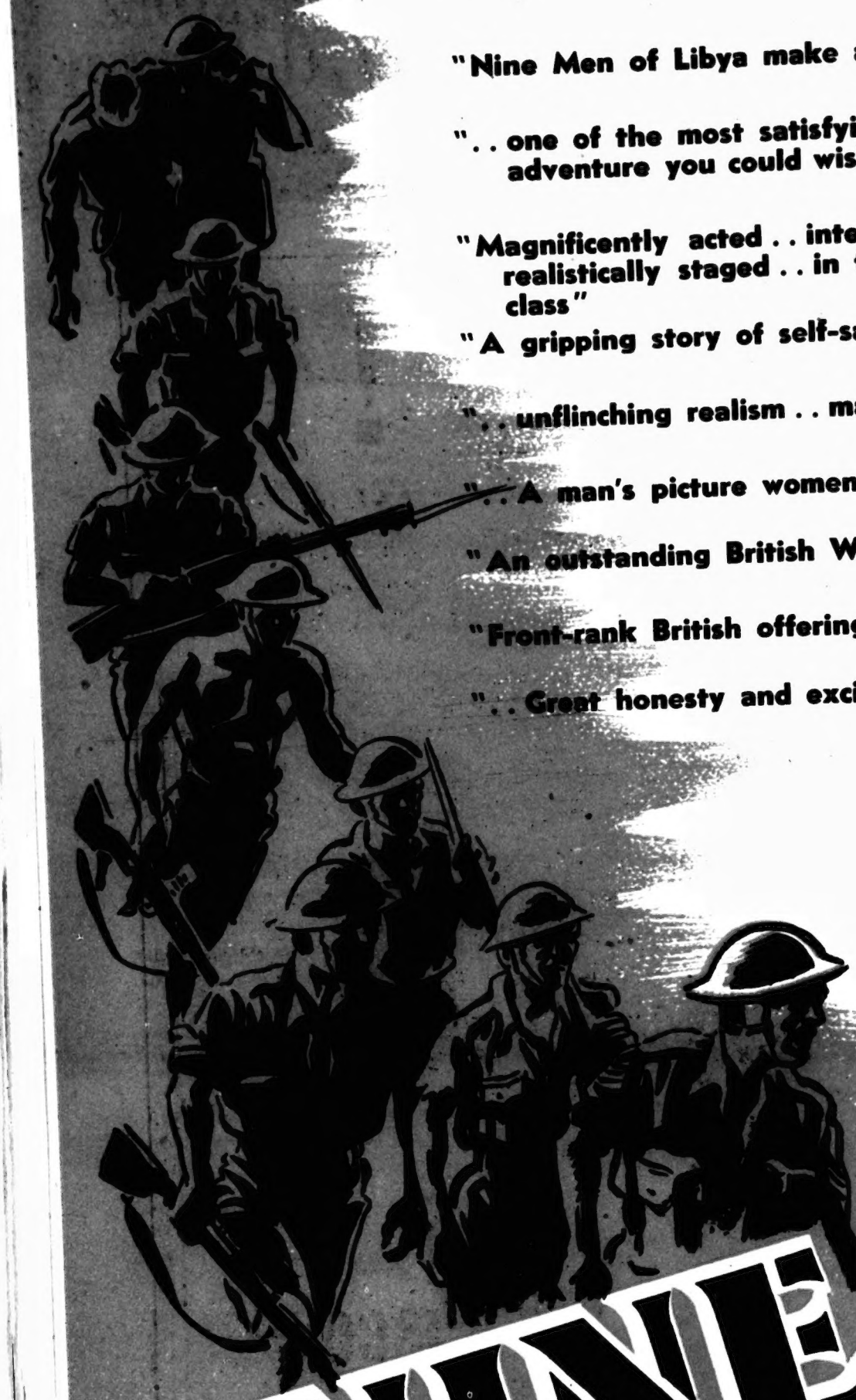
"A YANK AT ETON"
Laugh panic and paybox riot everywhere! First runs topping the Rooney highs just set by COURTSHIP OF ANDY HARDY!

"SAN FRANCISCO"
Sensational money-maker—again! The reissue that's out-grossing most of the Industry's mightiest new ones!

"MRS. MINIVER"
First engagements only scratched the surface! Never before such repeat runs . . . such hold-overs . . . such vast profits!

* STOP PRESS NEWS. *West End public demands 4th week of "RANDOM HARVEST."*
All wartime records beaten!

EALING STUDIOS SCORE ANOTHER VICTORY!



"Nine Men of Libya make a great film"
Moore Raymond, SUNDAY GRAPHIC

"..one of the most satisfying pieces of screen adventure you could wish to see..stirring"
A. E. Wilson, THE STAR

"Magnificently acted..intelligently directed..realistically staged..in the 'must be seen' class"
KINE WEEKLY

"A gripping story of self-sacrifice and heroism"
Reg. Whitley, DAILY MIRROR

"..unflinching realism..many flashes of humour"
Ernest Betts, DAILY EXPRESS

"..A man's picture women will want to see"
DAILY FILM RENTER

"An outstanding British War film"
A. Jympson Harman, EVENING NEWS

"Front-rank British offering of universal appeal"
THE CINEMA

"..Great honesty and excitement"
Ernest Betts, SUNDAY EXPRESS

"..exciting"
Richard Winnington, NEWS-CHRONICLE

"..tremendously well done"
Norah Alexander, SUNDAY PICTORIAL

"..extraordinarily exciting"
Kay Quinlan, EMPIRE NEWS

"A film to see"
Harris Deans, SUNDAY DISPATCH

"It is terrific stuff"
Elspeth Grant, DAILY SKETCH

"..The stuff to give the troops — and to stimulate the Home Front"
DAILY WORKER

NINE MEN

By GERALD KERSH

PRODUCED BY
MICHAEL BALCON

WRITTEN FOR THE SCREEN AND DIRECTED BY
HARRY WATT

UNITED ARTISTS

Kinematograph WEEKLY

No. 1,869. Thursday, February 11, 1943. Vol. 312

"IN FEARLESSNESS, IN FAIRNESS, IN HONOUR ALWAYS TO MIRROR THE LIVING WORLD SO THAT TRUTH MAY SHINE FORTH CLEANLY, CLEARLY, UPON BRITISH SCREENS"

MAKING HISTORY TWICE A WEEK

BRITISH PARAMOUNT NEWS

RAW STOCK CRISIS EFFECT ON PRESENTATION

25 per cent. Cut Probable

CONTROL OF RUNNING TIME?

UNLESS a considerable reduction of running time is effected by voluntary agreement within the Trade there is every prospect of a measure of Government control of theatre operation.

Owing to the immediate need for economy, discussions have been initiated by the Board of Trade as to the best method of restricting the use of raw stock by at least 25 per cent.

Practically the whole of our raw stock is imported from U.S., and the abnormal consumption by Government sponsored non-theatrical subjects, coupled with demands upon inter-ocean transport, are among factors which precipitate the urgent need for conservation of supplies.

It is generally recognised that only by the drastic limitation of screen time can the desired economies be introduced.

It is significant that the Ministry of Fuel has suggested to the C.E.A. that poorly attended matinées should be eliminated.

Rationing of film stock to all users, which will limit supplies to studios, laboratories, news-reels, renters and Government Ministries, will shortly be put into effect.

Representatives of various Trade interests are meeting officials of the Board of Trade during this week and next to discuss methods by which limitation can be effected with the least interference with the valuable work of instruction and entertainment which is maintaining public morale in war time.

Consultations with other industries which use film stock for various purposes have already been conducted by Board of Trade officials.

The Kine. was informed at an interview at the Board of Trade that an early application of the proposed cut in supplies was urgent, but there was at the moment no final decision on the amount of the cut.

Reference was, however, made to the cut of 25 per cent. which had been adopted in the United States.

Trade Meetings

The programme of meetings of the Board with Trade interests includes discussions with the laboratory representatives on Wednesday, with renters and news-reels to-day, with producers to-morrow, Friday. The C.E.A. will meet the Board of Trade on Tuesday and labour interests on Wednesday next week.

Continued on page 10

U.S. RAW STOCK EXPORT

No Immediate Reduction

The raw stock export situation as been engaging the attention of oreign managers of film com-anies and U.S. Government epartments in Washington.

The KINE. New York correspon-ent cables this week:—

"No immediate reduction in raw ock exports is anticipated follow-g conferences between foreign anagers and the War Production oard in Washington last week. he figures collected on last year's sport total were presented by the anagers at the meeting.

"New conferences are to be held is week concerning the Indus-y's and Service branch require-ents, with possible re-allocations, t no severe reduction in the dustry's allotment is expected."

A. E. Foster, manager, B. J. Mus-ove, his chief operator, and the aners of Regal, a Union theatre in outer London district, had narrow capes when a bomb fell on the kinema, owing half the side of the theatre y on Tuesday morning. The cleaners anaged to fling themselves under the ats and suffered from shock only. The an was destroyed. The kinema will closed for several weeks.

Fuel Shortage May Kill Matinees

The General Purposes Committee of the C.E.A. at their meeting at Liverpool, on Tuesday, decided to circularise members a copy of a communication received from the Ministry of Fuel suggesting that poorly attended matinées should be eliminated.

This should not be taken as the thin end of the wedge for the abandonment of matinées which in some locations are as necessary to shift war workers as evening performances are in other places, but it is felt there must be many situations where patronage is such that the demand for afternoon entertainment hardly warrants the expense of keeping open.

Although the Ministry of Fuel is concerned only with the fuel aspect, the judicious pruning of matinées might in fact be beneficial to the exhibitor, it was suggested.

Studio Agreement Ratified

FURTHER BONUS MEETING TO-DAY

The standard agreement between producers and the A.C.T. regarding employment in film studios was ratified at Monday night's meeting of the A.C.T. General Council upon the basis of the report of the meeting last Thursday with the British Film Producers' Association.

A meeting between the B.F.P.A. and the A.C.T. on the cost-of-living bonus is being held to-day. This, it is anticipated, will be the last meeting on this matter.

DEATH OF DR. GIANNINI

The death is announced in Hollywood last Sunday, at the age of 69, of Dr. A. H. Giannini, a member of the board of Columbia Pictures Corporation and a former President of United Artists. In early days he was associated with First National Pictures.

Dr. Giannini was a banker who, twenty years ago, saw in film production opportunities for profitable investment.

On one of his visits to London he stated that he had never lost a single dollar as the result of his film production investments.

Paramount Interest in Scophony

PARAMOUNT PICTURES INC., and General Precision Equipment Corporation, together with Scophony, Ltd., of England, have formed the Scophony Corporation of America, which controls the American rights of patents of the "Supersonic" method of television developed in Great Britain.

Paramount Pictures and General Precision Equipment hold 50 per cent. of the stock of the new company, and Scophony and other interests hold the balance.

This is the outcome of the statement made by Sir Maurice Bonham Carter, chairman of Scophony, last December, that the company had concluded an agreement to form a company in the U.S. to exploit Scophony's patent and processes in the Western Hemisphere.

Continued on page 13

EIRE FILM CENSORSHIP

Out of 1,661 films submitted for censorship in Eire during 1942, 66 films were refused exhibitors' licences. The Irish Film Censor passed 1,217, cut 362, and rejected 82. In 25 cases appeals were made to the Appeal Board and in three to the Minister of Justice.

The Censor's decision was confirmed in 12 of these cases; eight films were passed with cuts, and in eight cases the Censor's decision was reversed.

The Premier's Tour

on

BRITISH MOVIETONE NEWS THURSDAY

KINEMATOGRAPH WEEKLY

EDITORIAL & GENERAL OFFICES
93, Long Acre, London, W.C.2
Telephone: Temple Bar 2468 (20 lines)
Telegrams: Kine, Southernwood, Rand, London
Editor: S. G. Rayment
Associate Editor: A. L. Carter
Advertising Manager: A. H. Langford
Manchester Office: 2 and 4, Oxford Road

SUBSCRIPTION RATES: Great Britain and Canada, 30s. per annum, post free. U.S.A.—$12 per annum, post free. Other countries, 50s. per annum, post free.

Important.—The editorial contents of this paper, unless otherwise denoted, are copyright, and must not be reproduced without permission.

AN AGREED ECONOMY

DICTATION being still unpopular, the advice of the industries concerned is sought by the Government before drastic alterations are made in the way in which they are to carry on business. This time it is our turn, and having before us the vital necessity of reducing our imports of film stock it is for us as a trade to suggest methods.

By some means we have to cut down our consumption of films. Ultimately it must mean reduction of screen playing time; the question is how can this be effectively and fairly compassed.

If, for instance, all Sunday showings were stopped we might save, say 10 per cent.—remembering that not every house opens, and the hours are limited. Bearing in mind the many vexatious restrictions under which we have to work, and the saving in labour, electricity and fuel costs, this is a tempting idea. We have, however, to remember our responsibility to the public, as well as to the troops; this is always recognised when we speak of our services in maintaining morale.

Maybe we must consider a wholesale readjustment of opening hours during the working week. If we were to be reduced to two programmes a day it might be possible to organise economies so that the obvious and expected drop in takings might be minimised, or at any rate we ought to be able to find a way less disturbing to the average kinema than the introduction of the single feature policy.

One duty is clear. Now we are invited to select the kind of rope we are to be shackled with we must make our choice as a united body, and make certain that the hardships in store for us are distributed as fairly as human ingenuity can arrange. Big house or small, circuit or independent, each should carry an equitable share of the burden.

Long Shots

IT is one of the glories of our democratic method of introducing changes into business procedure in war time, that wherever possible, it is preceded by consultations with the interests affected. The cut in raw film stock is an example of this, and the Board of Trade, in inviting every film interest to come and talk the problem over, is carrying out a praiseworthy policy.

REALLY what the B. of T. is saying is: "A cut in the use of film is imperative: it will affect you all. Let us know how it will hurt you least, and help us to arrive at the right conclusion." Far different is the totalitarian method of a Reichsfilmkammer.

THE death by a flying accident in the Middle East of Major General Harry Willans, Director-General of Welfare and Education in the Army, recalls this distinguished officer's contact with members of the Industry when arrangements were being made for the supply of films to the Army. Both renters and exhibitors attending the War Office were deeply impressed by Major-General Willans' quick and efficient handling of business, and his readiness to cut through red tape to get things done.

ADVOCATES of the banning of under sixteens from kinemas on Sundays frequently allow fervour for their cause to misrepresent the truth. And I notice that the Free Church Council states that the City Corporation of London has approached the Home Secretary for an order to exclude.

CONFUSION between the august body which rules the City and the more democratic body which runs larger London is probably responsible, but it would be too much to say that the L.C.C. is taking official action on these lines in view of the Home Secretary's hesitation to interfere in such a controversial matter.

LONDON Branch C.E.A. is out for records. Not content with an overflow gathering at the annual meeting of the branch on January 26, its executive meeting last Wednesday reached the highest attendance for such meetings since before the war.

MICHAEL POWELL and Emeric Pressburger, otherwise known as the Archers, are full of expectation regarding the nomination of their two latest films for awards in the new Academy of Motion Picture Arts and Services line-up. "The Invaders" (known over here as "49th Parallel") has been nominated as one of the most likely of the ten best pictures of 1942, while "One of Our Aircraft is Missing," their most recently shown film in the States, has been tipped for the award as best original screen play of the year. It is surprising how widely these awards are followed in this country by British film fans.

THE ARCHERS are particularly happy because they consider they have two bull's-eyes coming along in the shape of. "The Silver Fleet," which is due for Trade show and West End première shortly, and "The Life and Death of Colonel Blimp," perhaps the most discussed of recent British films. With eyes upon the U.S. market, they are anticipating that future Academy awards may include this forthcoming product.

NO news at the moment of writing these notes of the departure of the British film chiefs who are awaiting transport to this country following business visits to America. Max Milder, David Rose, Jos. Friedman, Francis Harley and S. W. Smith—all waiting in line ready for the starting pistol and the word "Go."

I HAVE very vivid memories of Dr. Giannini, whose death on Sunday last in Hollywood is just reported. He first came over here twenty years or so ago, and his statement that in spite of big investments in film production he had never lost a dollar was responsible for turning the minds of investors in this country to its possibilities.

UNFORTUNATELY, some of those who listened to his advice had not his financial acumen, and could not repeat Dr. Giannini's boast. He was reported as having died some years back, through a confusion of his name with that of a brother.

THE *pièce-de-résistance* of British Lion's advertising campaign for their George King production, "To-morrow We Live," has provided one of the greatest coups of showmanship in London's film history. The whole of Criterion Buildings, which dominate Piccadilly Circus, is emblazoned with monster posters calling attention to the film, to its distinguished patronage, and to its première on Friday next.

BANNERS, in blue and white and red, carry prominently in tricolor the Cross of Lorraine, Emblem of the Fighting French, with whose official co-operation the film was made. Tie-ups with shops immediately below enhance the value of this, the most outstanding advertisement in the town. Right round the corner of the building the banners fly, taking their message into Lower Regent Street.

GEORGE KING has received a gratifying letter from the Fighting French Minister of Information. After commenting on the underground struggle which is going on in France to-day, he says: "I am glad to see that the British producers of 'To-morrow We Live' have rendered an outstanding service to both our countries by offering to the English-speaking world a picture of an episode of that struggle."

BOTH Torquay and Paignton have set themselves to resist the proposed clause excluding children on Sundays, and have succeeded. Paignton, with some of that pardonable pride which comes with rivalry between neighbouring districts, got its decision last week and claimed to lead Torquay, whose case was not heard till Monday.

AS an athlete, M. Mott-Cowan, the prominent Liverpool renter-exhibitor whose death took place last week, had a distinguished record. He held nearly 400 prizes, including silver cups and diplomas, for gymnastics, swimming, wrestling, etc. Frequently, he adjudicated at gymnastic competitions. He was past-master of Toxteth Lodge of Freemasons (No. 1,356) and held provincial honours, being P., Pr., A.G., D.C.

CONTRIBUTING to the reminiscences of "first film shows" at the annual executive luncheon of the Northern Branch, Coun. Richard Embleton, M.B.E., M.C., Chairman of the Newcastle Watch Committee, told the company that he saw his first film in Mafeking a week or two after the famous "relief." A travelling Tynesider named Morpeth showed his star film— a ballet dancer—upside down! "Our troopers," he said naively, "appeared to prefer it that way."

WHEN Freddie Morrison turns up from Tyneside to attend the General Council meeting in March, he will, it is believed, be the last surviving member of the original council. He attended its first meeting as a delegate of the young Northern Branch, and has been a regular member ever since. Freddie is devoted to the work, and will never willingly relinquish it while health remains. The Branch has capable young men coming along who may one day in the future be able to boast a similar record to that of F. W. M.

I WONDER how many people in Wardour Street remember Terence Atherton, who before he went out to Belgrade to start an English paper there was on the staff of *The Cinema*. He disappeared quite suddenly on his novel adventure and did very well acting as *Daily Mail* Special Correspondent.

HE is now officially reported missing, believed dead as from July last. He gave up his *Daily Mail* job to join the Army, and had reached the rank of major. During the invasion of Jugo-Slavia he was able to get through some very informative despatches, and was the only British journalist trapped in that country who succeeded in escaping.

CANADA suits John Grierson as much as John Grierson suits Canada. I see he has just been appointed general manager of the Canadian War Information Board, an important post these days. He is at present National Film Commissioner.

JOHN is better known here as one of the pioneers of the documentary film from the time he established the old G.P.O. Film Unit several years ago. A Scot of the Scots, he is a Perthshire man and was educated at Glasgow and Chicago Universities.

THE STROLLER.

Close-Ups

by SCREENCOMBER

Trade Controversies

THIS trade's trouble has always been lack of trust. Since the exhibitors won't trust the renters, the renters can't truss the exhibitors.

Not that the exhibitor always means it when he says he'd like to see the renters hung; he'd be just as pleased to have them poisoned or boiled in oil. After all and before all, what the renter wants is his share, even though it means upsetting the exhibitors' apple cart to make his turnover. Give the renter his due, if you don't he'll take it anyhow.

If he offers a feature at 70 per cent. then the exhibitors has only to protest and likely as not the renter will compromise by giving the exhibitor 30 per cent. of the gross, for the renter does not insist on the last word if the one after will do just as well.

Take the most recent controversy. The renters wanted a seven-day booking, the exhibitors six. Why then not compromise with eight? When we realise the unpleasantness that can arise from a proposition that is only acceptable to the one side think what a helluva time we could have with one that was favoured by neither. Imagine the uproar with both the C.E.A. and the K.R.S. protesting against the eight-day scheme, and the surprise on finding that they are both against the same thing. Picture their astonishment when they discover they must both be on the same side! So they finally amalgamate to fight the menace of the eight-day booking, so there is peace everlasting until they settle down to discuss an alternative to the eight-day proposal.

Nursery Rhyme

WEE Willie Moffatt
Sat in a buffet
Drinking a nice cup of tea.
He said, "I'm disloyal,"
To the tea-serving goil,
"I should use an A.B.C."

Story Conference

"SO this guy Butch has been playing for high steaks and he goes off to Sir Loin to get more gravy. But when Sir Loin sees what's cookin' he starts beefin' and tells Butch they're gonna be in a stew unless they find a new joint. But that gets Butch's ragout and he goes off boilin'."

"Sure that's good meaty stuff all right. Any ham can play Butch, but how's about introducing Dot Lamour singing 'That's the Way I Veal'?"

Diplomatic Scandal

INTERNATIONAL complications are probable following a suggestion that there should be a percentage of British technicians in our studios after the war. By way of protest Golders Green is threatening to sign a separate peace, while the British Ambassador to Denham has been handed his passport.

Crosby Asks for S.O. Ban on Children

IN CONSEQUENCE OF A LETTER FROM THE FREE CHURCH COUNCIL, THE CROSBY BOROUGH COUNCIL DECIDED, BY A MAJORITY, AT A MEETING ON WEDNESDAY, FEBRUARY 3, TO ADOPT MEASURES TO OBTAIN AN ORDER IN COUNCIL PROHIBITING THE ATTENDANCE OF CHILDREN AT KINEMAS ON SUNDAYS.

Coun. J. Morris said that the justices had not put a clause debarring children under 16 from attending Sunday kinemas in the original licences, because they knew that 60 per cent. of the revenue came from people of this age. They had kept the kinemas shut on Sundays for two months before they would grant licences after first making an application.

Coun. F. T. Sutton wished for the words "unless accompanied by an adult" to be inserted in the clause.

He thought there was too much desecration of the Sabbath, but this was not the way to put things right. A change of heart in the people, yes, by all means, but it people preferred the kinema, they would get the kinema.

It was wrong to say that they must leave their children at home while they went to the kinema. It was the parents' responsibility, and

Continued on page 10

Theatre Changes

THREE MORE FOR A.B.C.

Associated British Cinemas, Ltd., announce the purchase of the following important kinema properties: The Apollo, Ardwick, Manchester; Rembrant, Ewell, Surrey; Rex, Consett, Durham; which will add considerably to the strength of the circuit.

MAYFAIR ACQUIRE FOUR EXMOUTH HALLS

Licences of Exmouth's (Devon) four kinemas—the Regal, Savoy, Grand and Forum—have been transferred from Mr. and Mrs. W. S. Robinson to Harry Clare, general manager of the New Mayfair Circuit (Control), Ltd.

The justices have also acceded to an application for the opening of three instead of two of the town's kinemas on Sundays.

PAIGNTON S.O.

Children Ban Deleted from Licence

At Paignton, the Regent, together with other local theatres, have successfully opposed the imposition of a licence clause prohibiting the attendance of children at Sunday shows.

Exhibitors contacted the C.E.A. prior to the hearing, and the Association's reply was handed to a local solicitor who read it to the magistrates on Wednesday, and after ten minutes adjournment a decision in favour of the Trade was announced.

Stamping Staff Insurance Cards

CHECK-UP ON NEW EMPLOYEES

AN attempt to check up on migratory employees is to be made in the Manchester area by the cancellation of insurance stamps with the name of the kinema.

T. E. Robinson, secretary of Manchester, Salford and District branch C.E.A., has sent out a communication to members in which he says:—

"At the present time kinemas are compelled to take what personnel the essential industries have left. Many of these employees are simply moving from one kinema to another, shopping for increased wages. In many cases they say they have just got their release from munitions, whereas they have probably been employed at your opposition. Please, therefore, note the following suggestion: **Cancel insurance stamps with the name of the kinema.** This will, at all events, show up this class of employee.

"*Licences.*—It happens occasionally where members have to apply to the various courts for their licences that although no mention is made at the time of application, when the actual licence is received it contains an extra clause which may be objectionable to the licensee. It is proper in such cases to acknowledge receipt of the licence under protest.

"*Inefficient Projectionists.*—Complaints have recently been received from the renters in this area that films are sent back in bad condition and that wrong beginnings and endings are attached to the reels. Members are advised in their own interest to keep a close watch on the operators, as owing to the shortage of film stock this will react unfavourably on exhibitors.

"*Carbons.*—The Carbon Pool is concerned that exhibitors are not taking their full quota of carbons. It is always possible that the present generous supply may be checked, and exhibitors are warned that the C.E.A. will be unable to assist members who find themselves short of carbons should this occur. Salvage of both carbons and the cartons in which they are packed should be watched very carefully. Cartons should be opened at the correct end with care and returned in such a manner that they may be used again. The copper strippings and carbon ends should also be preserved.

35 Features From M-G-M

Special "Kine." cable from "Motion Picture Daily"

B. P. SCHULBERG, producer, leaves Columbia.

M-G-M MAY RELEASE a maximum of 35 features this season instead of usual 48 due to extended runs in America, says William Rodgers, sales head.

DISTRIBUTORS decline British interim over of $5,000,000 pending the conclusion of negotiations for new exchange agreement. They hope for complete release of frozen sterling this year.

CONGRESSIONAL action on $25,000 salary ceiling is again postponed for a week, to await Roosevelt's views. Congress is now considering a substitute regulation holding salaries at level of December 7, 1941. This would solve all the industry's salary problems.

TWENTIETH-CENTURY-FOX has not yet named a successor to Laudy Lawrence, who has returned to the M-G-M foreign department under Mort Spring. Irving Maas is still acting foreign manager for Fox.

TWENTIETH-FOX 1942 profit is estimated at $9,000,000.

W. S. VAN DYKE, veteran M-G-M director, died in Hollywood last Friday, aged 53. He was a Major in the Marines Reserve, but was mustered out of the service recently on account of his health.

BANGOR BANS S.O. FOR THE FORCES

Club Variety Permitted

Although Bangor (Co. Down) Corporation have again turned down a request from the military authorities to allow the Tonic to be opened on Sundays for the Forces they have raised no objection to a recently established club running variety shows for private profit on Sundays, and to which the public are admitted as long as they pay the prices demanded.

Social Events

The White Cinema Club has decided to organise a series of social functions for the Trade in Northern Ireland. The first will be a dance in the Ulster Hall, Belfast, on Shrove Tuesday.

Midland Curfew Concession

Birmingham exhibitors will welcome the announcement by the Lord Mayor at last week's meeting of the City Council that the proposed 9.15 p.m. transport curfew had been avoided. Negotiations with the Ministry of War Transport had resulted in an amicable settlement being arrived at whereby the public 'bus services will run until 10 p.m. from Monday to Friday and 10.30 p.m. on Sundays and Saturdays. The revised arrangements come into operation on Sunday, February 21, but will not seriously affect the kinemas. The closing hours of the city houses are 9.30 p.m. on weekdays and 9 p.m. on Sundays until April 3, when the weekday hour becomes 10 p.m. until August 8. In the suburbs an extra half hour is allowed on all weekdays.

lines up the longest queues ever seen in Leicester Square!

STRETCHING from Warner Theatre way up towards Piccadilly every day for four weeks they've brought down the records with one continuous crash!

9 Urgent Trade Shows

GLASGOW:
Tues., Feb. 16, 10.45 a.m. Regal.

LEEDS:
Tues., Feb. 16, 10.30 a.m. Ritz.

LIVERPOOL:
Wed., Feb. 17, 10.45 a.m., Forum.

SHEFFIELD:
Thurs., Feb. 18, 10.30 a.m., Hippodrome.

MANCHESTER:
Fri., Feb. 19, 10.45 a.m. and 2.30 p.m., Private Theatre.

NOTTINGHAM:
Fri., Feb. 19, 10.30 a.m., Carlton.

BIRMINGHAM:
Tues., Feb. 23, 10.15 a.m., Forum.

NEWCASTLE:
Tues., Feb. 23, 10.30 a.m., Haymarket.

CARDIFF:
Tues., Feb. 23, 10.30 a.m., Olympia.

WARNERS of course

London Trade Show Diary

OFFERINGS TO BE SCREENED BETWEEN THURS., FEB. 11 AND WED., FEB. 17

Thursday

Cat People (*RKO-Radio*)

Rialto. **10.30 a.m.**

Cast: Simone Simon, Kent Smith, Tom Conway, Jane Randolph, Jack Holt, Alan Napier, Elizabeth Dunne and Elizabeth Russell. **Director:** Jacxues Tourneur.

Convinced that she is descended from a race of Serbian women who are fated to turn into giant cats and slay those who love them, Simone Simon avoids romance, yet finds herself unable to resist the pleadings of Kent Smith, a young naval architect, and marries him.

Her strange obsession, however, remains as a barrier to their happiness; and neither her husband's arguments nor the efforts of a noted doctor serve to overcome it. When Smith decides he has made a mistake and prepares to annul the marriage and wed another girl, all of his wife's latent jealousies are aroused.

This precipitates the tense drama of the picture's conclusion when an unseen animal makes two murderous attempts on the rival girl and the doctor is found clawed to death.

Underground Agent (*Columbia*)

Studio One. **10.45 a.m.**

Cast: Bruce Bennet, Leslie Brooks, Frank Albertson, Julian Rivero, George McKay, Rhys Williams, Henry Victor, Addison Richards, Rosina Galli, Warren Ashe, Russell Gaige, Crane Whitley, Leonard Strong, Hans Conried. **Director:** Michael Gordon.

Story takes place on the coast where Axis wire-tapping is endangering vital war secrets. A special investigator, played by Bruce Bennett, is called in to the case. He is informed that his job is an especially dangerous one since Axis agents have already killed several men who had been placed on their trail. However, Bennett, who had planned an enlistment in the Army, agrees to hold off his military service and promises to take a crack at the Nazis right at home. His only request is that he be permitted to set up his own staff of helpers.

This staff includes amateur detective Frank Albertson; lovely Leslie Brooks, as his secretary; Julian Rivero, as his Mexican-born chief assistant; and tough Irish George McKay, as his driver. However, the men of the Axis are clever, as well as ruthless, and before Bennett succeeds in smashing the enemy two of his aides are killed.

Friday

The Great Gildersleeve (*RKO-Radio*)

Rialto Cinema. **10.30 a.m.**

Cast: Harold Peary, Jane Darwell, Nancy Gates, Freddie Mercer, Charles Arnt; Mary Field and Thurston Hall. **Director:** Gordon Douglas.

Harold Peary, a bachelor, has the custody of his young niece and nephew, and his handling of their estate is approved at intervals by their legal guardian, Charles Arnt, an irritable old judge.

The judge's sister, Mary Field, plans to entice Peary into matrimony, and when he incautiously states his scheme of getting a "mother" for the children, interprets the remark as a proposal of marriage.

Peary's efforts to explain the situation is frowned upon by the judge, and Peary is ordered to marry within ten days or lose the children.

From this interesting point the hilarity becomes fast and furious, and Peary's efforts to outwit the judge and his sister, aided by the schemes of the children, provide a number of grand comedy situations.

Tuesday

Andy Hardy's Double Life (*M-G-M*)

Own Theatre. **11 a.m. and 2.30 p.m.**

Cast: Lewis Stone, Mickey Rooney, Fay Holden, Cecilia Parker, Sara Haden and Esther Williams. **Director:** George B. Seitz.

This new picture finds the beloved screen clan still intact, but introduces to the Hardy public a new screen personality as a new sweetheart for Andy, Esther Williams.

Esther is a former national swimming champion and one-time holder of the American record for the 100-metre breast-stroke. Appropriately enough, she and Andy first meet in a swimming pool, where she delivers a kiss such as the Carvel Casanova has never experienced to date. The tall, statuesque beauty was awarded the coveted rôle as her first, after making an outstanding test with Clark Gable, who saw a future star in the youngster.

Ann Rutherford, the closest thing to a "steady" girl in Andy's life, resumes her Polly Benedict rôle further to complicate matters. And William Lundigan also returns. Comedy highlights are many, including Andy's reaction to Esther's "psychological kiss," his ironing of his sister's unmentionables, and his predicament when sale of his ancient car leads him into a lawsuit, with his father as presiding judge.

The traditional "man to man" talks between Andy and Judge Hardy get a new twist when Andy finds it necessary to give his father a "talking to." All's well, however, when Judge Hardy proves he can "take it" as well as "dish it out."

"Andy Hardy's Double Life" ends with Andy en route to college to start his quest for higher knowledge. No sooner does he board the train than he completely forgets his romance with Esther Williams and his promises to Ann Rutherford. He meets another beautiful girl, played by Susan Peters, and finds that she is headed for college, too.

As Andy says, "Woo-Woo!"

Wednesday

Cargo of Innocents (*M-G-M*)

Own Theatre. **11 a.m. and 2.30 p.m.**

Cast: Robert Taylor, Charles Laughton, Brian Donlevy, Walter Brennan, Chill Wills. **Director:** Robert Z. Leonard.

The story, an original by Commander Harvey S. Hailslip, U.S.N.R., and R. C. Sherriff, portrays a brief but action-filled period in the career of a little old American destroyer, a four-stacker of the World War 1 vintage, on convoy duty in the Pacific in the present conflict.

The cruise of the destroyer is eventful. It picks up two women and twenty babies from a torpedoed liner's lifeboat. Then each of the women give birth to babies aboard. Efforts of the crew in attendings the young mothers and in caring for the cargo of twenty-two infants furnishes the lighter side of the epic, with Chill Wills deserting his Western characterisations to offer much, if unsound, advice.

The tale then revolves around the development of a fine fighting officer out of Taylor, the playboy, under the patient guidance of Donlevy, in a drama of stirring action, including attacks on the destroyer and its convoy by Japanese planes and a battleship. The film has a sensational climax.

[illegible] Film Corporation, Limited

have pleasure in announcing the

WORLD PREMIERE

under the patronage of

General De Gaulle

of

TOMORROW WE LIVE

A [illegible] PRODUCTION

[illegible] Sinclair · Godfrey Tearle

[illegible] Kelley · Yvonne Arnaud

Fighting French War Charities

at the

[illegible]AL CINEMA

Marble Arch

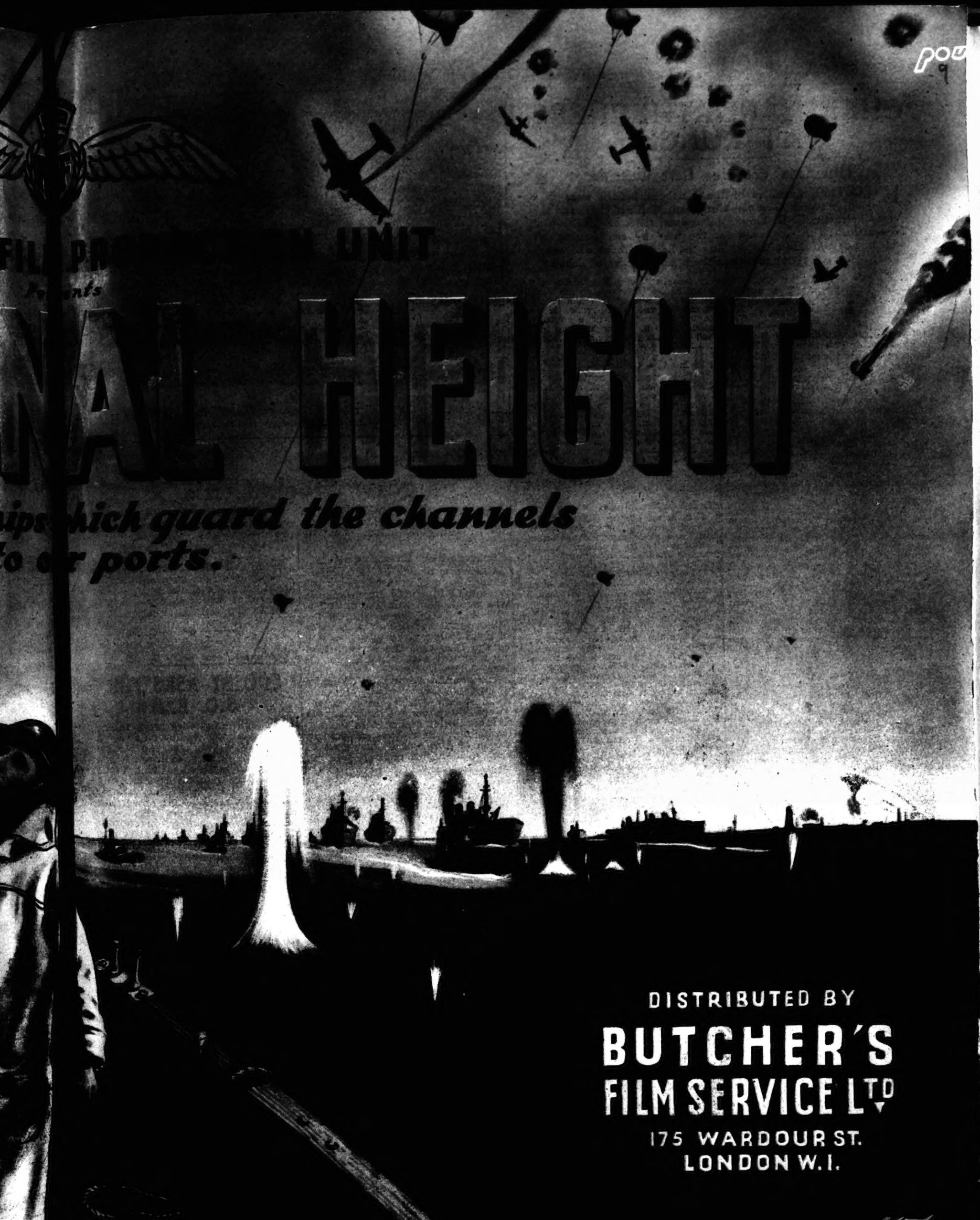
LONDON W.1

On [illegible] 1943 at 6·30 [illegible]

ROYAL AIR [illegible] FIL[illegible]

OPERATION [illegible]

[illegible] of the Balloon Ships [illegible]
to [illegible]


UMIT
HEIGHT
ips which guard the channels
to our ports.
DISTRIBUTED BY
BUTCHER'S
FILM SERVICE LTD
175 WARDOUR ST.
LONDON W.1.

CHEERY NORTHERNERS AT LUNCH

Business Worries Left Outside

EXECUTIVE members of the Northern branch were in a jocular mood when the Chairman, William Carr, and the Vice-Chairman, E. R. Eadie, entertained them to luncheon at Newcastle. The Chairman set the tone by compressing his welcome to the minimum, leaving the field to those who could not resist giving tongue when there are no rules of debate.

Mr. EADIE's demeanour suggested that he had prepared a serious speech and thought better of it. He was, however, permitted to suggest that the possibilities of education by films had become increasingly apparent to many exhibitors as a result of the undoubted successes achieved by training films shown to the Forces and Home Guard. He thought also that coloured films would probably oust the black-and-white version. ("God forbid," said somebody fervently.)

Who said "Racket"?

Coun. Richard Embleton, M.B.E., M.C., Chairman of the Newcastle Watch Committee, paid tribute to the entertainment value of the kinema, and the entertaining qualities of some of its bright stars here present. "The Industry, Trade or ('racket,' suggested Charles Chipchase helpfully) or 'racket,'" accepted Coun. Embleton, smiling, "performs prodigies of charitable valour and asks little of us in return, except to be left alone. We have the best of reasons for 'leaving it alone' officially, and drawing ever closer to it privately."

The Chief Constable (F. J. Crawley) also paid official tribute to the great social services rendered by the Industry and offered private sympathy with the exhibitors in having to suffer the opinions of everybody outside the Indus—er—"racket" on how it should be run.

The Old Brigade

F. W. MORRISON, in reference to comments on the "good old days," and the veterans, said that they had present, in the person of the Chairman, the outstanding "veteran" in Newcastle. Mr. Carr was the first operator of the first kinema established in the city. He recalled the early days, the formation of the Association, and those "days of doom" when small exhibitors regarded the coming of the circuits with the gravest apprehension.

"Actually," said Mr. Morrison, "we benefited by the work of the circuits, for they showed us that film entertainment was not a low-grade, hole-and-corner business. Their example compelled us to bring our halls up to date and so widen the regular patronage of kinemas."

Playing the Game

T. F. MASSICKS, in a neat and business-like little speech, said that the Association would continue to prosper and do useful work so long as exhibitors were honest with one another. It enjoyed great power and need never hesitate to use it if guaranteed loyal support of all members to majority decisions.

"The Branch is, as ever, fortunate in its officers," concluded Mr. Massicks. "They have deserved well of us and I tender them sincere thanks for their work and forethought."

Two Practical Jacks

J. S. SNELL, who first established the Branch custom under which the Chairman and Vice-Chairman entertained the Executive to luncheon annually, declined firmly to admit that any thanks were due to him. "My share of the bill was only ten lunches," he said, "but look at the free lunches I've had in return and, then, consider to whom the thanks are due."

JACK BELL began: "There is nothing much I can say at this stage ('Thank goodness,' said Mr. Chipchase, while the Chairman murmured 'Strange!') except that, as one of the veterans, I intend when I go out of the Industry ('racket,' corrected Mr. Chipchase, consistently) I will stay out. Going out without grace, maybe, but with the fixed determination to remember the dates of all the Association festivities into which, if uninvited, I shall gate-crash." Mr. Bell also paid tribute to the measure of stability which a progressive Association had conferred upon the individual exhibitor.

Since the optimists seemed disposed to believe that the next luncheon would be held in the glow of victory, "a good time was had by all."

"TOMORROW WE LIVE"

says the "Kine" reviewer, is

"Grand adventure entertainment — an excellent general booking — a confident box-office proposition."

Control of Charities

The Bolton Watch Committee has decided that a condition shall be attached to all licences granted under the Cinematograph Act providing that "no collection of money or sale of any emblem shall be made in any licensed premises, except a collection at Divine service in a place of public worship, unless the licensee shall have obtained the prior consent of the licensing authority."

This follows the recent decision requiring the submission to the Watch Committee of a balance sheet of charitable efforts in kinemas.

Exhibitors Warned

The necessity of kinema exits being freely available in an emergency was stressed by Sir Thomas Higham, chairman of Church Licensing Bench, renewing licences in Church, Clayton-le-Moors and Oswaldtwistle on February 4.

He said kinema fire appliances had not been quite up to standard and electric bulbs had not always been attended to promptly.

There was a small outbreak of fire a few days ago in the motor generator of a refrigerator in the Long Bar of the Gaumont Theatre, Manchester. It was discovered by the fire watchers and quickly extinguished.

A scene from the Hal Roach Technicolor production FIESTA starring Ann Ayars, which United Artists will shortly Trade show

Continued from page 3

Raw Stock Crisis

Use by Government Departments of film stock is being closely scrutinised, the KINE. was informed.

Consumption Examined

During a review of the present consumption of film, the large proportion of film used by news-reels was mentioned, this amounting to 30 per cent. of the total. On the other hand, the propaganda value of news-reels was admitted as well as the fact that the screening of such topical matter could not be long delayed.

The general exhaustion of copies of entertainment films by the time the last run was reached was admitted, but some cut in the supply to laboratories and renters was unavoidable. Disclosure of present stocks of film would be a part of such rationing process.

Reducing Screen Time

It is obvious that one of the results of the cut which is to be imposed which will not assert itself immediately is the adoption of fewer hours of screening time in kinemas. When present stocks of film copies are exhausted there will be much less positive film available, and playing time will have to be reduced, either by voluntary arrangements or by order, in order to make existing copies run out to their full demand.

Conserving Film

Equally insistent must be the need for more careful handling of film in transport, in projection rooms and dispatch departments in order to ensure longer life.

Production

In regard to production, the Board of Trade's view is that economies can be made in the studios to balance the cuts, and that the Board of Trade has no reason to think that British production will not be maintained as at present.

U.S. Difficulties

In this connection an editorial comment in the latest issue of the U.S. *Motion Picture Herald* to reach this country runs as follows:—

"If film consumption were to be reduced it would then be necessary to tell the theatre how long a show it might run, and maybe also how many shows a day. Consider what issues that would produce in competitive situations."

Continued from page 5

CROSBY ASKS FOR S.O. BAN

he thought that they were taking too much on themselves as a Council in saying that the parents must leave their children when they go to a kinema. The Trade assisted the parents by certifying the films "A" and "U" and it was their responsibility whether they took the children.

Coun. G. H. Miller, in support of Coun. Sutton, said: "It is perfectly ridiculous talking about the Sabbath. It has been desecrated and it will be worse later on."

Coun. D. I. Sawyer thought that the Church was going far too far in endeavouring to dictate to the parents. If the parents wanted to go to the kinema, surely they could take their children with them. the decision rested with the parents.

The amendment that an Order in Council should be made with regard to children under 16 being admitted to Sunday kinemas except when accompanied by an adult was lost by 12 votes to 22, and the motion to apply for an Order that they should not be admitted at all was then carried.

WASTE PAPER

The salvage drive is as urgent as ever. Are you doing your bit?

Among the distinguished audience present at the U.A. premiere at the New Gallery, of the Ealing film NINE MEN, were E. T. Carr (United Artists), Michael Balcon (Ealing), Major W. O'Brien, Commander Anthony Kimmins and H. Watt, director of the film

M. Mott-Cowan

DEATH OF LIVERPOOL TRADE PERSONALITY

Exhibitors and renters in the North-West area will be sorry to learn of the death of M. Mott-Cowan, of Liverpool, a former branch manager for British Lion, Twickenham Film Distributors, W. and F., Gaumont-British Distributors, and Sound City. In recent years he was director of the Palladium, Bolton, Empire, Bradford, Carlton, Orrell Park (Liverpool), Prince of Wales, Liverpool, and the Cromwell P.H., Pendleton.

Mott-Cowan entered the Film Trade on the renting side in 1910, when he had his own business—Success and Mascot Films. In 1923, he joined the old W. and F. Co., and with the merging of that concern with Gaumont-Ideal, became manager for G.-B.D. His last renting appointment was Sound City Films. In recent years he has concentrated on his exhibiting interests.

At the funeral, the bearers were Old Boys of the school which he attended as a boy. There was a representative attendance of Mott-Cowan's most intimate friends at the graveside, including A. Levy, Phil M. Hanmer, Bryce Hanmer, Arthur Sydney, Harry Goodman, Jack Goddard, R. Arbus, etc.

Northern Pioneer

William Leech Reed, one of the real pioneers of the Industry in the North-East, was buried last week at Hexham. At the beginning of the century he used to tour Northumberland village halls with a lantern and slides, and, so far as can be ascertained, he was the first man in the area to obtain a film projector, and showed "living pictures" in all the great houses of the county as well as in its smallest village halls. Later he established the first film renting business in Newcastle under the style of Reed and Brown, handling such important films as "Quo Vadis" and "The Life of Christ." Since September, 1939, Mr. Reed had been living at Allandale.

Stockport S.O. Poll

A resolution in favour of the provision of Sunday entertainment in Stockport was passed at a largely attended public meeting. There was only one dissentient. Coun. H. Ponsonby said the local Labour Party had tried to get the Town Council to take a poll of inhabitants under the Sunday Entertainments Act, 1932. The law was in a ridiculous state at the present time.

According to a B.B.C. correspondent, the first film shown in a Tripoli kinema after the town's capture was an old Laurel and Hardy comedy—in Italian.

Devon Kinema Gutted

W. PICKLES'S LOSS!

W. Pickles, J.P., an old and valued member of the Devon and Cornwall branch of the C.E.A., has been very unfortunate during the past week-end in not only being laid up with a severe attack of "flu," but also of losing his kinema at Buckfastleigh by fire.

It is not known exactly how the fire originated, but one theory is that it was caused by someone carelessly disposing of a lighted cigarette end. Mr. Pickles's daughter, who had been ably assisting Mr. Pickles in the management of the kinema during the war, worked hard with the Buckfastleigh Fire Brigade in helping to check the fire, but it was not got under without the assistance of the Totnes Fire Brigade.

IT'S STAR-STUDDED

JOHN CLEMENTS
HUGH SINCLAIR
GODFREY TEARLE

"TO-MORROW WE LIVE"

GRETA GYNT
JUDY KELLY
YVONNE ARNAUD

FIRE INSPECTOR THREATENS TO CLOSE FIVE KINEMAS

Indignant Protest by North Lincs

ENTERTAINMENTS in registered clubs and the inspection of kinemas by an officer of the N.F.S. were two of the most important matters discussed at the annual meeting of the North Lincolnshire branch, held at Grimsby last week.

The branch objected to the fact that in one Grimsby club, variety shows, boxing tournaments and other entertainments were held every week to packed houses of between 600 and 800 people, yet were not subject to the same safety regulations as the kinemas, nor was the dressing-room accommodation consistent with the Act.

It was further pointed out that no entertainment tax was payable and that clubs were not subject to such high assessments for rating purposes as were kinemas.

The letter from the branch to Grimsby Town Council concluded "As we in the kinema Trade in Grimsby take a serious view of these clubs encroaching on the entertainment business we trust you may be able to tighten up in some way to assist in bringing all entertainment under your supervision."

Official Impotence

The Town Clerk (L. W. Heeler) replied: "Whilst the Watch Committee appreciated the views of your Association, I was requested to point out that registered clubs are not subject to the regulations affecting places of entertainment, and that the remedy does not lie with the Watch Committee.

The Watch Committee also expressed the opinion that, as the matter is one of national importance, you might consider it desirable to draw the attention of your headquarters to the position with a view to urging that further legislation be enacted to deal with the question of entertainments in clubs.

"With regard to the assessment of the premises mentioned, I am reporting the matter to the Rating Committee."

Fire Chief's Inspection

During the discussion concerning the inspection of all kinemas by an N.F.S. officer, the Hon. Secretary (C. Clow) said that he had been told on very good authority that the officer had recommended that no fewer than five Grimsby houses should be closed down, since he alleged that they did not comply with the provisions for public safety insisted upon in the Cinematograph Act.

The officer, he suggested, had acted like a dictator.

In a letter to the local authority it was pointed out that the general impression was that the only persons allowed to inspect kinemas were the chief constable, the Watch Committee and the kinema inspector.

"We would like to know if such duties as inspecting kinemas have been delegated to an N.F.S. officer, and by whom, because we as members of the Association have no new orders from the Home Secretary, or from the Watch Committee, or the chief constable," it stated.

The Town Clerk replied to the effect that the Watch Committee had authorised the National Fire Service, by their duly authorised officers, to carry out regulation inspections of all kinemas and theatres in the County Borough of Grimsby, and that officers making the inspections had a written authority which should be produced on request.

A Capacity Basis

Another letter was received from the Lindsey C.C. asking for the seating capacity of all kinemas in the Council's area which opened on Sundays, and hinting at the possibility of fixing a new basis.

It was recalled that for twelve months the branch had been fighting against supplying a balance-sheet and had asked for a uniform basis of a halfpenny a seat throughout the county, instead of the existing variations.

Mr. Clow said that although progress had been slow there were indications that a satisfactory conclusion would eventually be reached.

It was decided to supply the figures as requested.

Advertising Limit

Further reference to an alleged breach of the branch's advertising agreement was made by C. Wheatman.

He recalled that when his firm took extra space in the local Press for "Gone With the Wind" there was some discussion, and a wire was sent by the chairman to S. Eckman to clear up the point as to whether the film company or his firm was paying for the space.

Mr. Wheatman described the chairman's action in doing this without first notifying him of his intentions as unconstitutional.

The Chairman (T. D. Bell) said that as far as he was concerned he would do everything possible to prevent breaches of the agreement, which had saved the members a large amount of money. He did not blame Mr. Wheatman; he knew that he mentioned the matter in good faith and that he was very upset about it, and had at all times endeavoured to keep faithfully to the agreement.

On the proposition of Mr. Auty, seconded by Mr. Webb, it was decided that in future any exhibitor who felt that a film needed extra advertising should first ask the branch, which would no doubt consider the matter sympathetically.

Several members said that one renter, in spite of the efforts of Mr. Fuller, the branch and the heads of various circuits, still infringed the agreement, and they had refrained from booking any further of their products.

Workers' Bonus

Referring to the latest N.A.T.K.E. demands, Mr. Jones said that the small shows could not stand them; the amount asked was outrageous.

The delegate was instructed that if an increase had to be given it should be a percentage on the local basic rate.

Officers for 1943

Officers were elected as follows: Chairman, T. D. Bell; vice-chairman, V. Burton; hon. secretary, Charles Clow; hon. treasurer, R. B. Jones. Delegate: C. Clow. A. Thompson, of Scunthorpe, was elected to the Emergency Committee.

During the meeting a cheque was presented to Mr. Clow in appreciation of his hard work during the past year on behalf of the Association.

Members present were Messrs. Bell, Webb, Auty, Shacklock, Thompson, Whiteley, Jones, Kasoni, Wheatman, O'Keefe, Blank, French, Wynter, Edmundson, Ellins, Simister, Clow, Mrs. Tillotson, Mrs. Bass, and Mrs. Nuttall.

Kinema Raid Damage

During Wednesday morning's raid on a South-East inland town by four F.W. 190s slight damage was done to a kinema in the main street. Some parts of the roof were wrecked and, like most other premises in the street the kinema lost a good deal of glass. There were no casualties among the staff.

CHEERY NORTHERNERS AT LUNCH

Business Worries Left Outside

EXECUTIVE members of the Northern branch were in a jocular mood when the Chairman, William Carr, and the Vice-Chairman, E. R. Eadie, entertained them to luncheon at Newcastle. The Chairman set the tone by compressing his welcome to the minimum, leaving the field to those who could not resist giving tongue when there are no rules of debate.

Mr. EADIE's demeanour suggested that he had prepared a serious speech and thought better of it. He was, however, permitted to suggest that the possibilities of education by films had become increasingly apparent to many exhibitors as a result of the undoubted successes achieved by training films shown to the Forces and Home Guard. He thought also that coloured films would probably oust the black-and-white version. ("God forbid," said somebody fervently.)

Who said "Racket"?

Coun. Richard Embleton, M.B.E., M.C., Chairman of the Newcastle Watch Committee, paid tribute to the entertainment value of the kinema, and the entertaining qualities of some of its bright stars here present. "The Industry, Trade or ('racket,' suggested Charles Chipchase helpfully) or 'racket,'" accepted Coun. Embleton, smiling, "performs prodigies of charitable valour and asks little of us in return, except to be left alone. We have the best of reasons for 'leaving it alone' officially, and drawing ever closer to it privately."

The Chief Constable (F. J. Crawley) also paid official tribute to the great social services rendered by the Industry and offered private sympathy with the exhibitors in having to suffer the opinions of everybody outside the Indus—er—"racket" on how it should be run.

The Old Brigade

F. W. MORRISON, in reference to comments on the "good old days," and the veterans, said that they had present, in the person of the Chairman, the outstanding "veteran" in Newcastle. Mr. Carr was the first operator of the first kinema established in the city. He recalled the early days, the formation of the Association, and those "days of doom" when small exhibitors regarded the coming of the circuits with the gravest apprehension.

"Actually," said Mr. Morrison, "we benefited by the work of the circuits, for they showed us that film entertainment was not a low-grade, hole-and-corner business. Their example compelled us to bring our halls up to date and so widen the regular patronage of kinemas."

Playing the Game

T. F. MASSICKS, in a neat and business-like little speech, said that the Association would continue to prosper and do useful work so long as exhibitors were honest with one another. It enjoyed great power and need never hesitate to use it if guaranteed loyal support of all members to majority decisions.

"The Branch is, as ever, fortunate in its officers," concluded Mr. Massicks. "They have deserved well of us and I tender them sincere thanks for their work and forethought."

Two Practical Jacks

J. S. SNELL, who first established the Branch custom under which the Chairman and Vice-Chairman entertained the Executive to luncheon annually, declined firmly to admit that any thanks were due to him. "My share of the bill was only ten lunches," he said, "but look at the free lunches I've had in return and, then, consider to whom the thanks are due."

JACK BELL began: "There is nothing much I can say at this stage ('Thank goodness,' said Mr. Chipchase, while the Chairman murmured 'Strange!') except that, as one of the veterans, I intend when I go out of the Industry ('racket,' corrected Mr. Chipchase, consistently) I will stay out. Going out without grace, maybe, but with the fixed determination to remember the dates of all the Association festivities into which, if uninvited, I shall gate-crash." Mr. Bell also paid tribute to the measure of stability which a progressive Association had conferred upon the individual exhibitor.

Since the optimists seemed disposed to believe that the next luncheon would be held in the glow of victory, "a good time was had by all."

"TOMORROW WE LIVE"

says the "Kine" reviewer, is

"Grand adventure entertainment — an excellent general booking — a confident box-office proposition."

Control of Charities

The Bolton Watch Committee has decided that a condition shall be attached to all licences granted under the Cinematograph Act providing that "no collection of money or sale of any emblem shall be made in any licensed premises, except a collection at Divine service in a place of public worship, unless the licensee shall have obtained the prior consent of the licensing authority."

This follows the recent decision requiring the submission to the Watch Committee of a balance sheet of charitable efforts in kinemas.

Exhibitors Warned

The necessity of kinema exits being freely available in an emergency was stressed by Sir Thomas Higham, chairman of Church Licensing Bench, renewing licences in Church, Clayton-le-Moors and Oswaldtwistle on February 4.

He said kinema fire appliances had not been quite up to standard and electric bulbs had not always been attended to promptly.

There was a small outbreak of fire a few days ago in the motor generator of a refrigerator in the Long Bar of the Gaumont Theatre, Manchester. It was discovered by the fire watchers and quickly extinguished.

A scene from the Hal Roach Technicolor production FIESTA starring Ann Ayars, which United Artists will shortly Trade show

Continued from page 3

Raw Stock Crisis

Use by Government Departments of film stock is being closely scrutinised, the KINE. was informed.

Consumption Examined

During a review of the present consumption of film, the large proportion of film used by news-reels was mentioned, this amounting to 30 per cent. of the total. On the other hand, the propaganda value of news-reels was admitted as well as the fact that the screening of such topical matter could not be long delayed.

The general exhaustion of copies of entertainment films by the time the last run was reached was admitted, but some cut in the supply to laboratories and renters was unavoidable. Disclosure of present stocks of film would be a part of such rationing process.

Reducing Screen Time

It is obvious that one of the results of the cut which is to be imposed which will not assert itself immediately is the adoption of fewer hours of screening time in kinemas. When present stocks of film copies are exhausted there will be much less positive film available, and playing time will have to be reduced, either by voluntary arrangements or by order, in order to make existing copies run out to their full demand.

Conserving Film

Equally insistent must be the need for more careful handling of film in transport, in projection rooms and dispatch departments in order to ensure longer life.

Production

In regard to production, the Board of Trade's view is that economies can be made in the studios to balance the cuts, and that the Board of Trade has no reason to think that British production will not be maintained as at present.

U.S. Difficulties

In this connection an editorial comment in the latest issue of the U.S. *Motion Picture Herald* to reach this country runs as follows:—

"If film consumption were to be reduced it would then be necessary to tell the theatre how long a show it might run, and maybe also how many shows a day. Consider what issues that would produce in competitive situations."

Continued from page 5

CROSBY ASKS FOR S.O. BAN

he thought that they were taking too much on themselves as a Council in saying that the parents must leave their children when they go to a kinema. The Trade assisted the parents by certifying the films "A" and "U" and it was their responsibility whether they took the children.

Coun. G. H. Miller, in support of Coun. Sutton, said: "It is perfectly ridiculous talking about the Sabbath. It has been desecrated and it will be worse later on."

Coun. D. I. Sawyer thought that the Church was going far too far in endeavouring to dictate to the parents. If the parents wanted to go to the kinema, surely they could take their children with them. the decision rested with the parents.

The amendment that an Order in Council should be made with regard to children under 16 not being admitted to Sunday kinemas except when accompanied by an adult was lost by 12 votes to 22, and the motion to apply to an Order that they should not be admitted at all was then carried.

WASTE PAPER

The salvage drive is as urgent as ever. Are you doing your bit?

Among the distinguished audience present at the U.A. premiere at the New Gallery, of the Ealing film NINE MEN, were E. T. Carr (United Artists), Michael Balcon (Ealing), Major W. O'Brien, Commander Anthony Kimmins and H. Watt, director of the film

M. Mott-Cowan

DEATH OF LIVERPOOL TRADE PERSONALITY

Exhibitors and renters in the North-West area will be sorry to learn of the death of M. Mott-Cowan, of Liverpool, a former branch manager for British Lion, Twickenham Film Distributors, W. and F., Gaumont-British Distributors, and Sound City. In recent years he was director of the Palladium, Bolton, Empire, Bradford, Carlton, Orrell Park (Liverpool), Prince of Wales, Liverpool, and the Cromwell P.H., Pendleton.

Mott-Cowan entered the Film Trade on the renting side in 1910, when he had his own business—Success and Mascot Films. In 1923, he joined the old W. and F. Co., and with the merging of that concern with Gaumont-Ideal, became manager for G.-B.D. His last renting appointment was Sound City Films. In recent years he has concentrated on his exhibiting interests.

At the funeral, the bearers were Old Boys of the school which he attended as a boy. There was a representative attendance of Mott-Cowan's most intimate friends at the graveside, including A. Levy, Phil M. Hanmer, Bryce Hanmer, Arthur Sydney, Harry Goodman, Jack Goddard, R. Arbus, etc.

Northern Pioneer

William Leech Reed, one of the real pioneers of the Industry in the North-East, was buried last week at Hexham. At the beginning of the century he used to tour Northumberland village halls with a lantern and slides, and, so far as can be ascertained, he was the first man in the area to obtain a film projector, and showed "living pictures" in all the great houses of the county as well as in its smallest village halls. Later he established the first film renting business in Newcastle under the style of Reed and Brown, handling such important films as "Quo Vadis" and "The Life of Christ." Since September, 1939, Mr. Reed had been living at Allandale.

Stockport S.O. Poll

A resolution in favour of the provision of Sunday entertainment in Stockport was passed at a largely attended public meeting. There was only one dissentient. Coun. H. Ponsonby said the local Labour Party had tried to get the Town Council to take a poll of inhabitants under the Sunday Entertainments Act, 1932. The law was in a ridiculous state at the present time.

According to a B.B.C. correspondent, the first film shown in a Tripoli kinema after the town's capture was an old Laurel and Hardy comedy—in Italian.

Devon Kinema Gutted

W. PICKLES'S LOSS

W. Pickles, J.P., an old and valued member of the Devon and Cornwall branch of the C.E.A., has been very unfortunate during the past week-end in not only being laid up with a severe attack of "flu," but also of losing his kinema at Buckfastleigh by fire.

It is not known exactly how the fire originated, but one theory is that it was caused by someone carelessly disposing of a lighted cigarette end. Mr. Pickles's daughter, who had been ably assisting Mr. Pickles in the management of the kinema during the war, worked hard with the Buckfastleigh Fire Brigade in helping to check the fire, but it was not got under without the assistance of the Totnes Fire Brigade.

IT'S STAR-STUDDED

JOHN CLEMENTS
HUGH SINCLAIR
GODFREY TEARLE

"TO-MORROW WE LIVE"

GRETA GYNT
JUDY KELLY
YVONNE ARNAUD

FIRE INSPECTOR THREATENS TO CLOSE FIVE KINEMAS

Indignant Protest by North Lincs

ENTERTAINMENTS in registered clubs and the inspection of kinemas by an officer of the N.F.S. were two of the most important matters discussed at the annual meeting of the North Lincolnshire branch, held at Grimsby last week.

The branch objected to the fact that in one Grimsby club, variety shows, boxing tournaments and other entertainments were held every week to packed houses of between 600 and 800 people, yet were not subject to the same safety regulations as the kinemas, nor was the dressing-room accommodation consistent with the Act.

It was further pointed out that no entertainment tax was payable and that clubs were not subject to such high assessments for rating purposes as were kinemas.

The letter from the branch to Grimsby Town Council concluded "As we in the kinema Trade in Grimsby take a serious view of these clubs encroaching on the entertainment business we trust you may be able to tighten up in some way to assist in bringing all entertainment under your supervision."

Official Impotence

The Town Clerk (L. W. Heeler) replied: "Whilst the Watch Committee appreciated the views of your Association, I was requested to point out that registered clubs are not subject to the regulations affecting places of entertainment, and that the remedy does not lie with the Watch Committee.

The Watch Committee also expressed the opinion that, as the matter is one of national importance, you might consider it desirable to draw the attention of your headquarters to the position with a view to urging that further legislation be enacted to deal with the question of entertainments in clubs.

"With regard to the assessment of the premises mentioned, I am reporting the matter to the Rating Committee."

Fire Chief's Inspection

During the discussion concerning the inspection of all kinemas by an N.F.S. officer, the Hon. Secretary (C. Clow) said that he had been told on very good authority that the officer had recommended that no fewer than five Grimsby houses should be closed down, since he alleged that they did not comply with the provisions for public safety insisted upon in the Cinematograph Act.

The officer, he suggested, had acted like a dictator.

In a letter to the local authority it was pointed out that the general impression was that the only persons allowed to inspect kinemas were the chief constable, the Watch Committee and the kinema inspector.

"We would like to know if such duties as inspecting kinemas have been delegated to an N.F.S. officer, and by whom, because we as members of the Association have no new orders from the Home Secretary, or from the Watch Committee, or the chief constable," it stated.

The Town Clerk replied to the effect that the Watch Committee had authorised the National Fire Service, by their duly authorised officers, to carry out regulation inspections of all kinemas and theatres in the County Borough of Grimsby, and that officers making the inspections had a written authority which should be produced on request.

A Capacity Basis

Another letter was received from the Lindsey C.C. asking for the seating capacity of all kinemas in the Council's area which opened on Sundays, and hinting at the possibility of fixing a new basis.

It was recalled that for twelve months the branch had been fighting against supplying a balance-sheet and had asked for a uniform basis of a halfpenny a seat throughout the county, instead of the existing variations.

Mr. Clow said that although progress had been slow there were indications that a satisfactory conclusion would eventually be reached.

It was decided to supply the figures as requested.

Advertising Limit

Further reference to an alleged breach of the branch's advertising agreement was made by C. Wheatman.

He recalled that when his firm took extra space in the local Press for "Gone With the Wind" there was some discussion, and a wire was sent by the chairman to S. Eckman to clear up the point as to whether the film company or his firm was paying for the space.

Mr. Wheatman described the chairman's action in doing this without first notifying him of his intentions as unconstitutional.

The Chairman (T. D. Bell) said that as far as he was concerned he would do everything possible to prevent breaches of the agreement, which had saved the members a large amount of money. He did not blame Mr. Wheatman; he knew that he mentioned the matter in good faith and that he was very upset about it, and had at all times endeavoured to keep faithfully to the agreement.

On the proposition of Mr. Auty, seconded by Mr. Webb, it was decided that in future any exhibitor who felt that a film needed extra advertising should first ask the branch, which would no doubt consider the matter sympathetically.

Several members said that one renter, in spite of the efforts of Mr. Fuller, the branch and the heads of various circuits, still infringed the agreement, and they had refrained from booking any further of their products.

Workers' Bonus

Referring to the latest N.A.T.K.E. demands, Mr. Jones said that the small shows could not stand them; the amount asked was outrageous.

The delegate was instructed that if an increase had to be given it should be a percentage on the local basic rate.

Officers for 1943

Officers were elected as follows: Chairman, T. D. Bell; vice-chairman, V. Burton; hon. secretary, Charles Clow; hon. treasurer, R. B. Jones. Delegate: C. Clow. A. Thompson, of Scunthorpe, was elected to the Emergency Committee.

During the meeting a cheque was presented to Mr. Clow in appreciation of his hard work during the past year on behalf of the Association.

Members present were Messrs. Bell, Webb, Auty, Shacklock, Thompson, Whiteley, Jones, Kasoni, Wheatman, O'Keefe, Blank, French, Wynter, Edmundson, Ellins, Simister, Clow, Mrs. Tillotson, Mrs. Bass, and Mrs. Nuttall.

Kinema Raid Damage

During Wednesday morning's raid on a South-East inland town by four F.W. 190s slight damage was done to a kinema in the main street. Some parts of the roof were wrecked and, like most other premises in the street the kinema lost a good deal of glass. There were no casualties among the staff.

Important 20th-Fox Product

HARLEY'S ENTHUSIASM

A RECENT cable from Francis L. Harley, managing director of 20th-Fox, gives news of a few of the many big potential box-office winners shortly to be expected in this country.

The cable reads:—

"After four week of record-breaking business at the Roxy 'The Black Swan' made way for 'China Girl,' which has begun with remarkably good business, surpassing receipts of 'Katina,' 'Orchestra Wives,' and 'Footlight Serenade,' by a handsome margin.

"'Thunder Birds' is a great picture, especially for exhibitors in Great Britain, as it has all of that delightful British flavour which was so well portrayed in 'A Yank in the R.A.F.' John Sutton, Gene Tierney, Preston Foster deliver magnificent performances.

"'Life Begins at Eight-Thirty,' starring Monty Woolley with Ida Lupino, is based upon Emlyn Williams' play 'Light of Heart.' This is a worthy successor to 'The Pied Piper,' adds Mr. Harley.

Topping Previous Hits

Fuller details of "The Black Swan," Technicolor picturisation of Rafael Sabatini's swashbuckling romance, suggest that it will prove the greatest grossing hit to star Tyrone Power. Holdovers with terrific grosses have been reported on practically every engagement in the United States, and receipts show that "The Black Swan" is outgrossing "A Yank in the R.A.F.," "This Above All" and "Son of Fury," all of which ranked as top box-office hits.

"The Black Swan," which co-stars Maureen O'Hara with Tyrone Power, is expected shortly in this country.

Spy Comedy Drama

New York hailed Clare Booth's "Margin for Error" as one of the most exciting hits ever presented on the stage. On the screen, it is said to be one of the most humorous, most timely motion pictures of the season, packed with romance, comedy and drama—and loaded with suspense!

Directed by Otto Preminger, who also plays a prominent rôle in the production, "Margin for Error" tells a story about the parade of odd and interesting personalities who peopled the German Consulate in New York prior to the outbreak of war. Highlighting their romances and dramas, their plots and counterplots, the film has been described as a dramatic bombshell, loaded with laughs which will furnish top-notch entertainment for all types of audiences.

Joan Bennett, Milton Berle, Carl Esmond and Poldy Dur are also in the cast.

Another Bell-ringer

Meanwhile the Tyrone Power-Joan Fontaine production, "This Above All," continues to live up to its title, reports R. Sutton Dawes, sales director, and has been hitting phenomenal grosses throughout the big provincial centres.

In Derby, Sheffield and Liverpool it actually topped the tremendous takings on "How Green Was My Valley." At Edinburgh, Bristol, Leicester, Sunderland, Cardiff, Leeds, Manchester, Newcastle and Birmingham it registered higher than both "To the Shores of Tripoli" and "Son of Fury." At Aldershot it beat "Song of the Islands," and at Guildford "Week-End in Havana"

Continued in next column

Big Dublin Business

At the Savoy, Dublin, the Technicolor musical "My Gal Sal" is knocking up the grosses, the receipts over the first week being reported as terrific.

"To the Shores of Tripoli" continues to do amazing business at the Rialto, Dublin, where, playing during the first part of the week, receipts represented the best Monday, Tuesday and Wednesday takings ever recorded at this theatre.

In the North of Ireland, "This Above All" is playing its first run at the Classic, Belfast, and, on the first week of this engagement, the returns are only just below the record figures set up by the unforgettable "Cavalcade."

More High Grossers

In Manchester district "My Gal Sal" is also doing phenomenal business. At the Apollo, Ardwick, the film broke every record for the theatre, while it also had excellent returns at the Regal, Manchester, Regal, Accrington, and the Rialto, Blackburn.

Margaret Lockwood and Michael Wilding in DEAR OCTOPUS, a Saskin-Gainsborough production at Shepherds Bush.

Percy Dayton (sound) Director Anthony Asquith, Laurence Olivier, Assistant Director George Pollock, snapped during a take with Penelope Dudley Ward for the Two Cities-de Grunwald production, THE DEMI-PARADISE, at Denham (G.F.D.)

FOUR WINNERS IN SIX WEEKS

Coming Releases from RKO-Radio

Four of the most outstanding box-office properties ever offered by RKO-Radio are scheduled for general release during six weeks commencing January 25.

On this date, "Seven Days' Leave," the Victor Mature and Lucille Ball subject which has been doing fine business at the New Gallery, will be screened in North London.

On February 1, "The Navy Comes Through," which had a successful pre-release at the Odeon, Leicester Square, will be generally released.

"The Pride of the Yankees," one of the season's greatest winners, produced by Samuel Goldwyn and starring Gary Cooper, is scheduled for release on February 15. It did capacity business at the Gaumont, Haymarket, and the Marble Arch Pavilion on its London premières.

"Tipped" as one of the year's most certain successes, "Squadron Leader X," co-starring Eric Portman and Ann Dvorak, is to be generally released on March 1. On its concurrent run at the Regal, Marble Arch, and London Pavilion it has attracted huge crowds.

UNDER SIXTEEN SUNDAY BAN

London Branch Protest

ESSEX County Council is one of the latest of the licensing authorities to endeavour to impose an "under sixteen condition" upon its licences as applying to Sunday performances.

Arthur Taylor, secretary of the London and Home Counties Branch C.E.A., has informed the Council that his members are advised that the condition is *ultra vires*, but that the branch officers are prepared to discuss the matter with them. This has been met by the arrangement of a meeting between the chairman of the Council committee and Mr. Taylor.

This was reported at last week's meeting of the Executive Committee of the London and Home Counties Branch.

L.C.C. Deputation

A deputation of ten, appointed at that meeting, will wait upon the L.C.C. Public Control Committee at County Hall on February 17 on the question of Sunday hours.

Those chosen to attend were Major Gale, chairman, who will present the case to be prepared by the delegation—C. Bernstein, A. W. Green, S. Hart, R. H. Dewes, R. Lea, T. France, Southan Morris, Abe Freedman and Arthur Taylor, secretary.

Regarding the seats rule controversy, it was decided to set up a special committee to deal with any cases that may arise. It was thought this was preferable to dealing with the matter in a piecemeal manner.

Messrs. Gale, Bernstein, Green Moss and France, with a representative from each of the three major circuits, were appointed to form the committee.

Elections to Office

The election of the new delegates to General Council, detailed in the KINE. of January 28, was "informally reported"; representatives to the Joint Conciliation Board and the Labour Advisory Committee were re-elected.

Cecil Bernstein was appointed delegate to the General Purposes Committee.

Arrangements are in hand for the effort to be made for the Wings for Victory Week, March 5-13, when trailers will be shown.

CHELTENHAM TERMS

C.T.B.F. Not to Benefit

Cheltenham Watch Committee has sanctioned Sunday opening on the condition that there is to be a charity contribution to the extent of ¼d. per seat up to a maximum of £2 10s. per Sunday, subject to a deduction of 5 per cent. for the Cinematograph Fund.

The Watch Committee has refused the application of C.T.B.F. to participate in the charity allocation, but has promised to reconsider the request if it is renewed in November.

Formby for Canada

The first British star to entertain the troops in Canada under the banner of E.N.S.A. will be George Formby, who will go over to Canada in September

"IMMORTAL SERGEANT" FOR THE ODEON

"IMMORTAL SERGEANT," which recently received plaudits from exhibitors and Trade Press alike at its London Trade show, will open in the near future at the Odeon, Leicester Square, it is announced by R. Sutton Dawes, 20th Fox director of sales. The exact date will be settled shortly.

This is stirring, dramatic picturisation of John Brophy's inspiring novel had its American première last week at the Roxy Theatre, and, according to cable news received from Mr. Harley, set up a terrific pace at its opening, which pace it is anticipated will be maintained, if not exceeded during its run. In face of colossal opposition, it has already done business equalling "The Black Swan," which enjoyed phenomenal success.

Co-starred in "Immortal Sergeant" are Henry Fonda and Maureen O'Hara, with Thomas Mitchell in the title rôle, Allyn Joslyn, Reginald Gardiner and Melville Cooper heading the supporting cast, and it is prophesied that this timely spectacle will prove one of the greatest money-makers in this country.

"THE MOON AND SIXPENCE"

Smashes Odeon's Records

Following a magnificent Press reception and a great premiere, at which members of the Government, M.P.s, representatives of Allied Governments, and a great many distinguished personalities from the social and literary world were present. "The Moon and Sixpence" recorded during the week-end at the Odeon the greatest opening business ever taken by that theatre

Immense queues lined the pavement throughout Saturday and Sunday, whilst inside the theatre packed audiences were giving Loew-Lewin's splendid production of Somerset Maugham's famous story an enthusiastic reception.

The picture stars George Sanders and Herbert Marshall, with Steve Geray, Doris Dudley, Elena Verdugo, Eric Blore, Albert Bassermen, Molly Lamont, directed by Albert Lewin.

It is released through United Artists.

S.O. FOR RIPON

Exhibitors Bow to Service Pressure

An application for the opening of kinemas in Ripon on Sundays from 5.45 to 9.45 p.m. has been granted by Ripon magistrates.

G. Wardingley, in making the application, said the proprietors had been notified last autumn that the Order for Sunday opening had been extended to Ripon, but as he was not desirous on account of staffing and other difficulties to open his houses on Sundays no steps had been taken to take advantage of the Order. Under pressure from the military authorities and others he now made the application in respect of the Opera House only.

SHARE MARKET

	This Week.	Movement.
African Theatres Ord. ..	63/–	+ 2/–
Assoc. Brit. Pic. Corp. 5/– ord.	14/9xd.	—
,, 6% Pref.	24/6	— –/6
,, 5% Debs.	£103½	— 10/–
A.P.P.H. Ord.	19/3	+ –/3
Brit. & Dom. Films £1 ..	4/–	— –/1½
Brit. Lion Pref. Ord. ..	10/3	—
Capital Prov. News 5/– ..	4/–	—
Cine. Television Dfd. (–/6)	3/9	—
Dufay-Chromex 5/– Ord.	3/3	+ –/6½
Gaumont British Ord. 10/–	14/3	+ –/1½
,, "A" Ord.	6/9	+ –/3
,, 5½% 1st Pref. ..	20/1½	+ –/3
,, 4½% New Debs. ..	£99½	+ 5/–
General The. Prefd. ..	12/6	—
,, 6½% 1st Mort. Deb.	£102	—
Mde. Tussaud 1/– Def. ..	1/7½	—
,, £1 Prefd. Ord. ..	14/6	+ –/4½
Moss Empires £1 Ord. ..	33/–	— 1/–
,, £1 Cum. Pref. ..	19/9	— –/3
Odeon 5/– Ord.	16/–	—
,, 6% Pref.	20/10½	+ –/1½
,, 5% Debs.	£103½	+ 20/–
P.C.T. 7½% Ptg. Pf. Ord.	26/6	— –/3
,, Cum. "A" Pref. £1	27/4½	—
,, Cum. "B" Pref. ..	26/–	—
,, Const. 7% Pref. ..	25/7½	–/1½
Sound City (Films) 6% Pref.	6/10½	+ –/4½
Stoll Th. Corp.	10/–	— –/9
Twentieth Cent. Ord. ..	1/1½	+ –/1½
,, 6% Pref.	3/7½	—
Union Cinemas Ord. ..	2/6	—
,, 1st Pref.	21/–	—
,, 2nd Pref.	20/–	—

£1 shares unless otherwise stated.

MINISTERS OPPOSE ABERDEEN S.O.

Aberdeen ministers are opposed to the opening of kinemas on Sunday. At a meeting of Aberdeen Presbytery last week the Rev. Dr. Neil Meldrum declared that the welfare of the Forces was being used as a subterfuge for the general opening of places of entertainment on Sundays.

"It seems there is a case for opening kinemas to help the men and women in the Forces on Sundays," he said. "They have nothing to do but walk the streets.

"I understand that in Glasgow, where the same argument was used for opening kinemas, a careful count was taken of those attending, and the percentage of Service men and women was uncommonly small."

The Presbytery adopted three resolutions on the question of the Sunday opening of places of entertainment.

They disapproved of any proposed opening of kinemas, theatres and other places of entertainment, except where it was necessary for members of the Forces. In the event of opening being legalised, no special licence for the sale of liquor should be permitted. The third resolution stated that any entertainment allowed on Sunday should not be for private profit.

"We insist that we stand by the principle that our Sunday should not be commercialised," said Mr. Wilkin, "and anything that is done is done for the troops or charity."

It was agreed to send copies of the resolutions to the Church and National Committee of the General Assembly, local M.P.s and the magistrates.

BRITISH AND DOMINIONS RESULTS

£9,500 Increase in Debit Balance

A PROFIT of £33 10s. during 1942 is reported by the British and Dominions Film Corporation, the annual meeting of which takes place to-day at 2.15 p.m. at the Holborn Restaurant.

The annual report for the year ended October 31 shows a total deficit of £163,925, a debit balance of £154,438 brought forward being increased by £9,520, representing the balance of an amount owing by a subsidiary company in respect of productions transferred for release in America.

In his statement, E. Ronald Crammond, the chairman, deals largely with D. and P. Studios, the principal company in which B. and D. are shareholders.

It is stated that D. and P. has paid all interest on its debentures, including all arrears of interest to December 31, 1942, and, in addition, has started payments on account of the sinking fund for the redemption of these debentures. No dividend can yet be envisaged on the ordinary shares.

Continued from page 3

Paramount and Scophony

Issued capital of Scophony, Ltd., is £210,000 in 5s. ordinary shares, quoted at around 2s. 4½d. In addition, 100 "A" ordinary with special rights have been issued to W. G. Elcock, who recently took over a debenture debt of the company of £19,000, and supplied other financial resources.

The association of Scophony with these powerful American interests is considered in the highest degree satisfactory, and although owing to the war quick financial returns are unlikely to accrue, the post-war outlook is encouraging.

For the year to March, 1942, the company made a net profit after tax of £6,658, compared with a loss of £16,271 in the previous year, and was able to reduce its debit balance from £25,530 to £166,790.

Funding of A.P.P.H. Loans

Questions were raised by a shareholder at the meeting of A.P.P.H., Ltd., about the rate of interest paid by the company on its loans.

J. Arthur Rank, the Chairman, said that on some the rate was 5 per cent., on others 6 per cent. (the balance-sheet shows loans on mortgage for £241,500).

The shareholders suggested that the company should fund these loans by issuing 4 per cent. debenture stock, giving a participation in any such issue to shareholders.

Mr. Rank promised that the directors would give careful consideration to this question.

Answering an inquiry as to the remuneration of directors of the company, Mr. Rank said the chairman received £300, and other directors £200, which was fixed by the articles of association. There was no special remuneration.

KINEMA ISSUES DULL

In common with the rest of markets, there was less activity in the kinemas share section during the past week. The three leading groups, A.B.P.C., Gaumont-British, and Odeon, show hardly any changes on balance.

There were one or two minor features in other directions, including a further rise of 2s. to 63s., South African currency, in African Theatres. A.P.P.H. made further response to the report, rising 3d. to 19s. 3d., while Dufay-Chromex came into demand and rose 6½d. to 3s. 3d.

Madame Tussauds preferred ordinary were also up again, rising 4½d. to 14s. 6d., while Sound City 6 per cent. pref. put on a similar amount at 6s. 10½d.

On the other hand, Moss Empires £1 ordinary fell 1s. to 33s., and the pref. 3d. to 19s. 9d. Stoll Theatre Corporation lost 9d. at 10s.

MORTGAGES AND CHARGES

Granat Realisations, Ltd., film owners, etc., London, W.1.—* Second debenture, dated February 16, 1942, to secure £21,791 8s. 9d. Holder: Wm. E. Butlin, 113-117, Wardour Street, W.1.

* Delayed at Companies' Registry.

ODEON MANAGERS' CONFERENCE

An enthusiastic conference of the 160 managers forming the London Control of Odeon Theatres was held at the Dorchester on Monday. J. Davis and Major Stanley Bates, Joint Managing Directors, were present, and guests at the luncheon included: F. E. Hutchison, General Sales Manager of Paramount, and E. T. Carr, Managing Director of U.A.

At the meeting in the morning the managers discussed exploitation of forthcoming product, and there were enthusiastic reassurances from all parts of the area that the managers intend to beat all past Odeon records.

The managers also promised an all-out effort to back the Kinema Industry's plan to collect a quarter of a million pounds for the Duke of Gloucester's Parcels for Prisoners-of-War Fund. Odeon theatres will aim at twice the amount it has ever collected on kinema appeals.

At the luncheon, the toast of Paramount was proposed by J. Davis, and that of U.A. by Major Bates. Mr. Hutchison, replying, congratulated the managers on their handling of Paramount product, and praised the organisation for its ready co-operation in getting the most out of every picture.

Mr. Carr mentioned his recent visit to America and assured Odeon showmen that they had nothing to learn from the many big theatres he had been able to see during his visit. The managers also drank a toast to S. H. Parsons, the London Theatre Controller, who, in reply, assured the managing directors that every theatre was all out "to make previous records look like petty cash."

The "Daily" reviewer describes

"TOMORROW WE LIVE"

as

"First-rate, pulse-quickening entertainment for all halls."

"A box-office natural of the first order."

Daily Film Renter.

"Box-office magnet that cannot fail."

To-day's Cinema.

"Just the stuff to give the troops."

Kine' Weekly.

BETTY GRABLE JOHN PAYNE CARMEN MIRANDA CESAR ROMERO

HARRY JAMES
AND HIS MUSIC MAKERS

SPRINGTIME IN THE ROCKIES

IN TECHNICOLOR!

with

CHARLOTTE GREENWOOD EDWARD EVERETT HORTON

Directed by IRVING CUMMINGS • Produced by WILLIAM LeBARON
Screen Play by Walter Bullock • Adaptation by Jacques Thery

20th CENTURY FOX

"Leading the Industry"

"ONE DAY of W

EVERY VILLAGE IN THE COU

EPIC IN ITS GRANDEUR *and* **SWEEP . . . . . THIS IS A REMARKABLE FILM, BRILLIANT, DRAMATIC & STIRRING.** *Daily* **TELEGRAPH**

IT IS ALL DEEPLY IMPRESSIVE. *Sunday* **DISPATCH**

ONE *of* **THE MOST STRIKING WAR FILMS** *yet* **MADE.** *The* **STAR**

A VERY INTERESTING FILM. *Sunday* **GRAPHIC**

GRIM, EXCITING *and* **INSTRUCTIVE.** *Evening* **STANDARD**

Another really **WONDERFUL FILM.** *I would hate to have it said of me that I had failed to see it, or to recognise its greatness.* *Daily* **MAIL**

A MEMORABLE PIECE *of* **FILM MAKING.** *Packed with real life* **THRILLS.** *News of the World*

A MOVING PICTURE *of* **A NATION AT WAR.** *Yorkshire* **POST**

IT SHOULD BE SEEN BY ALL. **FAULKNERS REPORT**

THIS IS *an* **IMMENSELY MOVING, THRILLING AND ACTUAL HUMAN DOCUMENT. AN ORGANISED CLOSE-UP OF VAST OPERATIONS.** *Sunday* **EXPRESS**

EVERYBODY *in the* **COUNTRY** *ought to* **SEE** *these* **PICTURES SCORE NINE** *out of* **TEN.** *Sunday Pictorial*

THIS AMAZING PICTURE *is the* **MOST REMARKABLE** *film* **RUSSIA** *has* **YET** *sent us.* **HOW I WISH HITLER** *could* **SEE IT.** *Daily* **MIRROR**

A BRILLIANT PICTURE *Living scenes, many of them* **UNFORGETTABLY POIGNANT. THE FILM THAT IS WAR ITSELF.** *News Chronicle*

A MAGNIFICENT STORY *of* **HEROISM** *and* **DEVOTION.** *Times*

FIGHTER PLANES, T[illegible]KS, GUERRILLAS *and a* **SCORE** *of* **OTHER THRILLS SHOWN IN THIS IMPRESSIVE [illegible]M.** **SUNDAY CHRONICLE**

OFFERING *of* **UNDOUBTED GENERAL APPEAL.** **IMPARTIAL**

AR" SHOULD BE SHOWN IN NTRY

Says DAILY MIRROR

A STARTLING FILM!
WAR ON LAND, AIR *and* **SEA.**
Manchester **GUARDIAN**

THE FILM *of the* **WEEK**
of **OUTSTANDING MERIT.**
Birmingham **GAZETTE**

Of **OUTSTANDING MERIT.**
Nottingham **JOURNAL**

SEVENTY MINUTES OF IT. BUT WHAT MINUTES. *All should see* **THIS FILM.**
FAULKNERS BULLETIN

CLOSELY PACKED *with* **ACTION. IT DOES MORE** *than* **SHOW YOU INCIDENTS** *of* **WAR. YOU ARE TAKEN** *into* **ACTION.**
Daily **WORKER**

The **FILM ASTONISHES** *and* **SHOCKS BY ITS FAITHFUL TRANSCRIPTION OF WAR.**
SUNDAY TIMES

You **OUGHT TO SEE IT.**
Evening **STANDARD**

It gives a brilliant idea of the enormous Russian War effort and the spirit which endured defeat and has led to the present victories.
EVENING NEWS

FAITHFULLY *the* **CAMERA RECORDS** *the* **FULL HORROR OF WAR.**
Daily **SKETCH**

Brings home to one more than words can do the heroism of Russia. **LIVERPOOL POST**

A Film **WHICH AROUSES PASSIONATE PITY** *and* **SIDE** *by* **SIDE** *with it* **FERVENT ADMIRATION,** *almost* **ENVY.**
Picture Post

CRITICS RATING
90 *out of* **100 DEGREES**
Daily **EXPRESS**

HERE IS THE REAL RUSSIAN BATTLEFRONT.
Daily **HERALD**

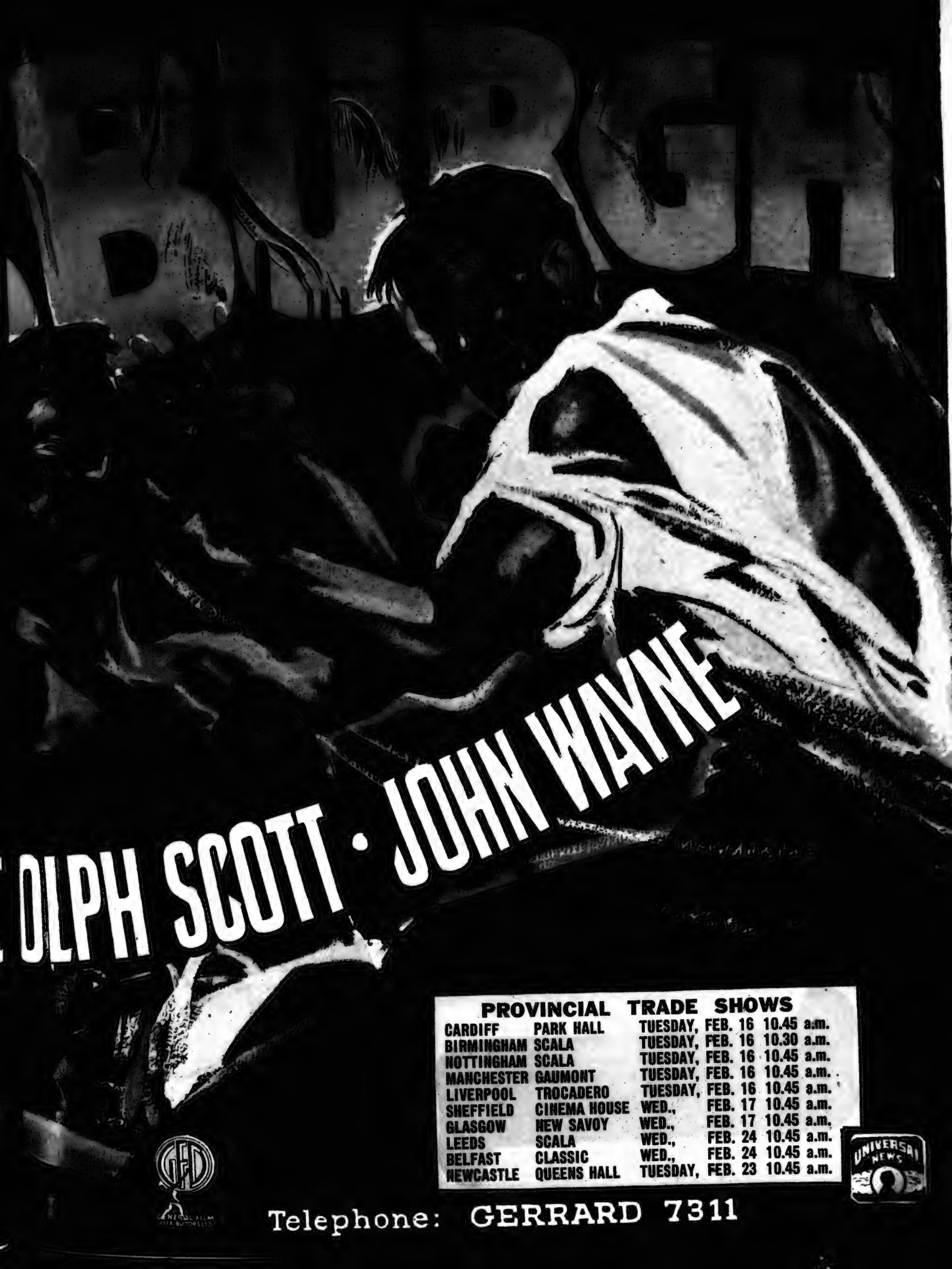
SPECTACULAR AND SPELL BINDING.
Outstanding, a proposition which demands **UNIVERSAL EXHIBITION.**
IT SHOULD AND MUST BE SEEN BY ALL.
KINE WEEKLY

STRONG, VITAL HEADLINE ENTERTAINMENT which EVERYONE WILL DEMAND TO SEE. *Best film of the War.*
DAILY *Film* **RENTER**

WORTHY OF PRESENTATION *in* **EVERY BRITISH CINEMA. FRONT RANK ATTRACTION. IT WILL INSPIRE EVERY BEHOLDER** *wherever* **IT MAY BE SHOWN.**
Cinema

A SENSATIONAL FEATURE.
The **FILM TELLS ITS STORY** *with* **STARK UNADULTERATED** *realism.* **ITS DRAMA HAS AN ELECTRIFYING EFFECT ON THE BEHOLDER.**
Birmingham **MAIL**

starring
MARLENE DIETRICH · RAN
GB NEWS
FASTEST NEWS-REEL
127 – 133 WARDOUR ST., LONDON, W. 1.


RANDOLPH SCOTT · JOHN WAYNE
PROVINCIAL TRADE SHOWS
CARDIFF PARK HALL TUESDAY, FEB. 16 10.45 a.m.
BIRMINGHAM SCALA TUESDAY, FEB. 16 10.30 a.m.
NOTTINGHAM SCALA TUESDAY, FEB. 16 10.45 a.m.
MANCHESTER GAUMONT TUESDAY, FEB. 16 10.45 a.m.
LIVERPOOL TROCADERO TUESDAY, FEB. 16 10.45 a.m.
SHEFFIELD CINEMA HOUSE WED., FEB. 17 10.45 a.m.
GLASGOW NEW SAVOY WED., FEB. 17 10.45 a.m.
LEEDS SCALA WED., FEB. 24 10.45 a.m.
BELFAST CLASSIC WED., FEB. 24 10.45 a.m.
NEWCASTLE QUEENS HALL TUESDAY, FEB. 23 10.45 a.m.
UNIVERSAL NEWS
Telephone: GERRARD 7311

A BUTCHER'S ANNIVERSARY PROGRAMME

No Shortage of Product from Britain's Oldest Renters

EIGHTY years ago William Butcher founded his business. During the whole of that time his firm have been concerned with the provision of screen entertainment—from the magic lantern to the up-to-date talkie. Through three wars the firm has gone from success to success. It has been first in the field and quick to adapt itself to new conditions imposed by the march of progress. In an Industry accustomed to rapid change the record established by Butcher's and its Managing Director, F. W. Baker, is indeed interesting to contemplate.

Butcher's Film Service, that branch of William Butcher's activities with which the Trade is concerned to-day, now enters into the thirty-seventh year of its existence, and Mr. Baker can proudly celebrate this as the forty-fifth anniversary of his entry into film renting and production. Both he and his firm stand as firmly established and as universally respected as that great institution from which Butcher's Film Service derives its trade mark—the British Empire. Like that Empire it has weathered the storm of war, and now, when many others are showing marked signs of stress, emerges stronger than ever with the announcement of a powerful line-up of new production that will be invaluable to exhibitors at a time when curtailment in quantity and quality is threatening the supply of screen entertainment.

The experience and resources of this long-established firm of producers has overcome every difficulty, with the result that exhibitors, so long accustomed to look to Butchers for an unceasing supply of very useful box-office performers, need have no fears of its failing in their hour of need.

Three Pictures Ready

Despite the fact that the demands of the war machine have monopolised his own studios, Mr. Baker is in the unique position of being able to announce the early presentation of three new productions, and, furthermore, that his latest production programme is on a scale that surpasses his previous efforts. To have embarked upon and successfully completed a production schedule calling for greater effort and a bigger financial outlay than ever before contemplated in his forty-five years of experience is a triumphant accomplishment. One has only to consider the galaxy of talent assembled for such a picture as 'Variety Jubilee" to realise what lengths Mr. Baker has gone to make the first part of the production programme for his forty-fifth anniversary the greatest ever.

Sure Fire Appeal

An interesting and somewhat puzzling sidelight upon the present war is that, unlike previous conflicts, it has failed to be accompanied by any markedly outstanding song hits. Soldiers and war workers alike have gone back to the songs of bygone days. Listen to the troops, in camp or field, the workers in the factories and their homes; listen everywhere that the public is entertaining itself and you will hear the old-time favourites that reigned when the variety stage was supreme in the realms of entertainment. Mr. Baker has been quick to appreciate this fact, and gives in his new picture "Variety Jubilee," a chance for all to enjoy a veritable feast of the old-time favourites rendered by their originators amid authentic reproductions of their original settings.

All-Star Cast

A Butcher Empire Production, directed by Maclean Rogers, "Variety Jubilee," brings practically everybody that has been anybody in the variety world together and, at the same time, tells a story that is novel and dramatic. The following screen stars, Reginald Purdell, Lesley Brook, Ellis Irving, George Merritt, Arthur Hambling, Pat McGrath, Louis Bradfield, Noel Dainty, Bill Watts, Joan Playfair, Vi Kaley, Neville Brook, David Keir, Harry Herbert, Bryan Herbert and Percival Mackay and his Orchestra are backed by a powerful contingent of variety and radio top-liners, headed by George Robey, Charles Coborn—who has so vastly enriched many a music-hall box-office at the expense of Monte Carlo; Ella Retford, of tune and charm; Charles Shadwell, Joan Winters, Nat D. Ayer, Slim Rhyder and Tessa Deane, all recalling those artistic triumphs that made their names; no record of the past fifty years of music hall history can be complete, however, without the inimitable Marie; Eugene Stratton, the world's greatest singer of coon songs; Gus Elen, the chirpy Londoner, and Florrie Forde, the queen of song. Therefore, Marie Lloyd, junr., will appear as Marie Lloyd, Tom E. Finglass as Eugene Stratton, John Rorke as Gus Elen, and Betty Warren as Florrie Forde. Even these do not exhaust the galaxy of talent that Butcher's have assembled for this great production. In addition to individual performers there are the troupes and groups that have always been so prominent in Variety entertainment—the Eight Morning Glory Girls, Wilson Keppel and Betty, the Six Can-Can Dancers, Ganjou Brothers and Juanita, the Sixteen Jubilee Girls, the Eight Plantation Girls, and last but not least, the pride of the British Army—the Band of His Majesty's Coldstream Guards. Surely this is indeed a British picture, glorifying British talent and breathing British sentiments in song and story.

"Variety Jubilee" will be Trade shown in the course of the next month, and it will be quickly followed by the presentation of yet another big production based on the outstanding song hit of recent times. Like the song, this picture will be entitled "I'll Walk Beside You," a title whose powerful heart appeal has no rival in recent times.

It tells a story of the present day, with its partings, its dangers and of its hours in which, in their innermost thoughts, so many millions walk beside their loved ones in the paths of duty and self-sacrifice.

Directed by Maclean Rogers, the film has a powerful cast, including Richard Bird, Lesley Brook, Leslie Bradley, Sylvia Marriott, Hilda Bayley, Hugh Miller, Percy Marmont, Beatrice Varley, Irene Nandl, George Merritt, the St. David's Choir and the London Symphony Orchestra.

F. W. BAKER

A Drama of Sea and Air.

Butcher's latest production, Trade shown last Friday, is "Operational Height." This picture could come at no better time than the present, when all eyes are turned seaward and all hopes centred upon the imperative need of countering the U-boat menace. Made by the Royal Air Force Film Production Unit, this picture tells the moving story of the balloon ships which guard the entrances to our ports. There are no professional actors in this film—there is no need for acting—all are playing the parts they have left home and security to perform—protecting our vital convoys from mines and hostile aircraft. "Operational Height" will introduce many picturegoers to an hitherto unsuspected branch of the armed Services which previously has had very little publicity.

Topicality and Variety

With these three pictures so varied in angles of appeal yet to come, the salesmen of Butcher's Film Service should meet a ready welcome everywhere, and in the meantime they have to offer an excellent and varied programme of topical appeal to offer with such productions as "Rose of Tralee," "Somewhere on Leave."

53 Sheffield Kinemas

In his annual report to the licensing magistrates the Chief Constable of Sheffield stated that there are 53 kinemas in the city.

During last year 3,762 visits were made to kinemas and theatres. Places of entertainment generally had been well conducted.

SCRAMBLE FO PREMIERE SEATS

"To-morrow We [illegible]"

SEATS for the pren[illegible] of British Lion-George [illegible] production, "To-morrow We [illegible] the Regal, Marble Arch, to-morrow (Friday) are already at a premium.

It is considered that the widespread public interest which has quickly grown around "To-morrow We Live" is attributable not only to enthusiastic advance reports, but also to the highly individual character of the picture. Pioneering on the territory of Allied relations, it is the first film ever to be made with the official co-operation of the Fighting French.

Public curiosity has been tweaked, too, by the opportunity of seeing together the many diplomatic headline names who, it is thought, will attend the premiere.

It is fully anticipated that the function will provide London with its most spectacular premiere since the war began. The proceeds are to be shared between the Association of Friends of the French Volunteers and the Comforts Fund for Women and Children of Soviet Russia

"Flying Tigers"

PRAISE FROM CHINA'S WAR LORD

In a foreword to British Lion's forthcoming Republic production "Flying Tigers," General Chiang Kia-shek says:

"Since the 'Flying Tigers' first spread their wings in the skies above China the enemy has learned to fear the intrepid spirit they have displayed in the face of his superior numbers. They have become the symbol of the invincible strength of the forces now upholding the cause of humanity and justice. The Chinese people will preserve for ever the memory of their glorious achievements."

The film, which stars John Wayne, John Carroll and Anna Lee, tells the story of the American Volunteer Group, a handful of young airmen whose fingers scrawled history in the dust of the Burma Road with the blood of Japanese attackers.

G.B.-Kalee Midland Address

Midland exhibitors are asked to note that the Birmingham branch of the new G.-B.-Kalee, Ltd., is temporarily housed at the former offices of G.-B. Equipments, Ltd., 1, Broad Street Chambers, Birmingham, 1, and not at 16, John Bright Street, as stated in last week's Kine.

Efforts are being made to secure other premises in the Birmingham film quarter, but meanwhile Messrs. W. [illegible] Gee, D. Sumpter (Kalee) and A. J. King (G.-B.) will be found at Broad Street Chambers, of which the telephone number is Midland 2351.

Included among a collection of £62 19s. 3d. taken at the Hall Cinema, Rotherham, for A.B.S.'s Defence of Stalingrad Fund was a German coin. The film, "The Defence of Stalingrad" was shown during the week, and the Mayor and Mayoress of Rotherham gave their patronage.

PAUL SOSKIN PLANS TWO-YEAR SCHEDULE

Four Major Subjects Already in Preparation

FOLLOWING the outstanding success of his two box-office winners, "Quiet Wedding" and "The Day Will Dawn," Paul Soskin has tabulated a two-year programme, of which four major subjects are already lined up, "Dear Octopus," "The Admirable Crichton," "Fame is the Spur," and the great story of "John Churchill, First Duke of Marlborough."

There is no doubt that Paul Soskin has made an admirable choice of subjects with a sure eye on the box-office. "Dear Octopus" has taken the floor at the Gainsborough studios under the direction of Harold French with Maurice Ostrer in charge of production, with a perfect cast, headed by the grand new romantic team of Margaret Lockwood and Michael Wilding, and including such fine artistes as Helen Haye, Frederick Leister, Roland Culver, Celia Johnson, Athene Seyler, Basil Radford, Norah Swinburne, Jean Carell, Madge Compton, Antoinette Cellier, Graham Moffatt, Muriel George, Kathleen Harrison, Evelyn Hall, Derek Lansiaux, Anne Stephens and Alistair Stewart.

HAROLD FRENCH

"Quiet Wedding" Tradition

"Dear Octopus," which is being made in the "Quiet Wedding" tradition, has been adapted for the screen from Dodie Smith's record-breaking stage success by Esther McCracken, the original author of "Quiet Wedding," and again it is a brilliant interpretation of the life of an average English family, and is being produced in the same delightful and highly entertaining manner as its predecessor, which is still a non-stop success after nearly two years of box-office triumphs.

"Dear Octopus" is a film with an objective—to-day the English family has been broken up—sons and daughters are in the Services, children evacuated, parents in industry—but it has not disintegrated The old ties still remain: and one day all these homes will, it is hoped, be reunited, with a stronger sense than ever of the permanence of family values and a strengthened determination to keep them inviolate.

It is this message that Soskin hopes, by implication in terms of entertainment, "Dear Octopus" will deliver. In it there are no bombs or gunfire, no battleships or planes, but the sense of war, of what is threatened by Nazi barbarism, is implicit throughout. It says, in effect—this is English home life—this is what we are fighting and working to restore. It is the torch that lights our efforts.

Famous Barrie Comedy

"The Admirable Crichton" is one of J. M. Barrie's finest works, and a classic comedy which is world famous and familiar to millions. It is the intriguing story of well-to-do people marooned with their butler, who is the only useful person, and without whose versatile services they would be hopelessly helpless. Hence he is the title figure, whose name is now a household word, and the film will be adapted with meticulous care, with extreme regard for all Barrie's deft and intricate touches, and made with a big cast carefully chosen. The script is in hand, and Soskin hopes to have "The Admirable Crichton" ready to take the floor when he finishes "Dear Octopus."

Epic Saga of England

Then Soskin proposes to follow these two subjects with the production of "Fame is the Spur," Howard Spring's record-breaking best-seller, an epic saga of English history during the past fifty years. The principal character is a Manchester man whose rise from obscurity to fame and wealth in the financial and political arena, has been brilliantly drawn by Spring, who scored such an outstanding success with his fine novel, "My Son, My Son," first titled "O Absalom." With "Fame is the Spur" he has created not only a great literary milestone but also a vivid historical masterpiece which Paul Soskin is determined to weave into a vast and colourful screen canvas, in keeping with the epic stature of the original.

PAUL SOSKIN

The swiftly-moving story is an eye-witness account of the march of recent history in England, of the vital social and political changes which have transformed living here during the past half-century to date. Not only is the leading figure magnificently drawn, but so, too, are the many fine characters, whose lives revolve around his own, as an integral part of the story. The whole of "Fame is the Spur" is a rich and vibrant document, moving with an exciting sweep through unforgettable scenes thronged with interesting people, who have been headline news, highlighted with humour, drama, tragedy, adventure, comedy, sentiment, a glowing panorama of the epic English scene of recent never-to-be-forgotten years.

John Churchill, Duke of Marlborough

The ambitious programme will be carried to a grand climax with the making of the great story of the career of the first Duke of

Continued at foot of column 4

Frederick Leister and Helen Haye in a scene from the Paul Soskin production DEAR OCTOPUS, now being directed at Islington by Harold French (G.F.D.)

Victory Pageant Staged

THINGS to come were foreshadowed last week on the Two Cities-Anatole de Grunwald production, "The Demi-Paradise," which author Anatole de Grunwald is producing and Anthony Asquith directing for G.F.D. release.

At the beginning of the week the victory tableau scenes, the grand finale to the war time historical pageant sequences, were shot. If one regretted the colourful period of Good Queen Bess one found solace in the sight of the stalwart figures grouped round the figure of Victory. Air Force and Navy blue mingled with the khaki, to which the red splashes on the Polish uniforms lent a spot of colour. The fighting men and women of every Allied nation were represented.

Joan Miseldine, who figures as Victory, is one of producer Anatole de Grunwald's discoveries. In private life she is a model for Digby Morton, the well-known costumier's. Though the rôle is a small one, it called not only for beauty, but poise and carriage.

Sequences shot during the latter part of the week included some amusing incidents in the Tisdall home during Ivan's (Laurence Olivier) first visit to England. He has mastered the intricacies of Bridge and is seen playing with his hostess, Marjorie Fielding, Guy Middleton, and Marion Spencer, while Penelope Dudley Ward and a party of young friends are causing a somewhat noisy and amusing diversion as they strip the drawing-room of various objects for charades.

Marlborough, John Churchill, whose qualities of courage, both physical and spiritual, and whose brilliant military leadership paved the way for unforgotten victories, culminating in the decisive battle of Blenheim. The story of Marlborough is one of the greatest real life romances of all time, and again gives Soskin the unlimited opportunity of creating an unforgettable and brilliantly colourful canvas of English history. It will be a monumental work, while the film is possibly the most ambitious any producer has ever undertaken. The culminating period of Marlborough's career bears a striking resemblance to the events of recent history.

Louis of France, in the springtime of the year 1707, was on the verge of being master of the world. He dominated Europe from Antwerp to Gibraltar, and but for a seeming miracle, he would soon dominate England. Marlborough raised a great and secret new army, a tough highly-trained Commando army of the period, with which he suddenly smashed into the strongholds of the enemy, and won his brilliantly-planned victory at Blenheim, where the fate of Europe was saved from the dictator.

This tremendous subject is being planned on spectacular lines, in Technicolor, and the wide sweep of the story presents grand opportunities.

E

YORK S.O. PLAN REJECTED

Exhibitors to Review the Position

KINEMA managers in York are to meet as early as possible to discuss the position created by the City Council's rejection of the Watch Committee's recommendation to delete the conditions relating to Sunday opening, the prices to be paid by members of H.M. Forces and their wives or companions, and the reservation of 50 per cent. of the seating accommodation for the Forces.

By a majority of 27 votes to eight the Council have refused to make any change in the conditions.

Of the city's ten kinemas, only three have opened on Sundays under the conditions imposed.

G. Trafford Drayton, chairman of the York branch of the Cinema Managers' Association, stated, following the meeting of the Council, that he could not understand the falling through of the plan after the kinema managers had met the Watch Committee and secured their agreement to the deletion of the conditions.

At the meeting of the Council which turned down the Watch Committee's new plan, Alderman T. Morris, opposing the recommendation, explained that the matter originated in a complaint by six soldiers that they could not find a kinema open.

"Mainly Civilians"

Alderman Birch failed to see any need for the new proposals. He understood that the majority of the people going to kinemas on Sundays were civilians.

It was undesirable that the staffs or anyone else should work seven days a week. He described the recommendations as "a bare-faced commercial proposition."

"COMMANDOS" RUSHED TO AFRICA

Dubbing of French titles on Columbia production, "Commandos Strike at Dawn," which stars Paul Muni, has been rushed so that prints may be received in Allied-occupied North Africa at the earliest possible moment.

William Munthe de Morgenstierne, Norwegian Ambassador to the U.S., was host to high-ranking officials representing all other United Nations at a special showing of the production in Washington's Governmental Auditorium recently.

The presentation was in connection with the opening of United Nations Week, which the War Activities Committee of the Film Industry is sponsoring to break down barriers between different United Nations, and to teach the people of the United States to understand and know the peoples of each of the other United Nations.

A large-scale premiere is planned for the London presentation of the picture, which features Sir Cedric Hardwicke, Lillian Gish, Elisabeth Fraser, Robert Coote, Rosemary DeCamp and Alexander Knox.

At the January meeting of the Sidmouth (Devon) Urban District Council it was decided, after discussion, to submit a draft Order to the Secretary of State for his approval.

The duel scene between Roger Livesey and Anton Walbrook in THE LIFE AND DEATH OF COLONEL BLIMP, Archers' Technicolor production

Assistant Manager Charged

WITH THEFT AND FORGERY

When Thomas Fleming (aged 56), assistant manager at Birmingham Hippodrome, appeared on remand at Birmingham Police Court, on January 27 it was announced that he is charged with stealing £183 and £382 15s. belonging to his employers, Gaumont-British Picture Corporation, Ltd., also with forging two total returns and bank slip summaries, and with making false entries in the total return and bank slips, with intent to defraud.

Mr. Darbey, prosecuting, said he would ask for the accused to be committed to the Assizes. He was employed at a salary of £7 per week, had the keys of the safe and access to all cash. It was part of his duty to take charge of the box-office money for each performance and the advance bookings money each day, and he was responsible for cash from sales of programmes, bar and café each day.

It was alleged that he had extracted certain documents and altered various items, mainly of advance bookings, to suit his own purpose. He had destroyed the original bank paying-in slips and made out fresh ones in order to correspond with his own alterations.

On January 2 Mr. Adams, the manager, received a communication from head office and told accused he had not banked an amount of £301 overdrawn from the artistes' cheques, nor an amount of £382 advance booking money. Fleming insisted that he had banked the money. Arrangements were made to clear the matter up next day. Next morning Fleming turned up early and began to collect his belongings. He told a clerk: "I have not banked it, and I cannot face Mr. Adams." He then wrote a letter saying he could not face Mr. Adams and that he had left £118 in his office, and this sum had been deducted from the £301, leaving £183 not accounted for. The same evening the manager saw Fleming at the theatre. When arrested he said: "All right. Will you get me a solicitor, Mr. Adams?" When charged at the police-station he said: "I have nothing to say."

Evidence was then called.

BARNARD CASTLE RURAL S.O.

Will Seek Powers

Following the submission of a recommendation carried by the casting vote of the chairman of the General Purposes Committee, the Barnard Castle R.D.C. has decided to seek Sunday opening powers in respect of the Cosy, Middleton, the Kino, Butterknowle, and the Crown P.H., Cockfield.

Coun. Appleby moved the deletion of the committee's recommendation and complained that the chairman had not voted at the first time. The Clerk, however, ruled that a chairman was not bound to give a first vote.

Coun. Scott said no one would be compelled to go to the pictures, and he saw no reason why anyone should attempt to enforce their views on others.

The motion for the deletion was lost by ten votes to seven.

AIRGRAPH PROCESSING

Government Agreement with Kodak

A question was asked in the House of Commons recently regarding the processing of airgraphs when F. J. Bellenger asked the Postmaster-General whether the system of recorded photography and the later stages of developing and processing for the Airgraph Service were under the complete control of the Post Office; and what arrangements were made with Kodak, Ltd., in this connection.

British Lion Appoints Press Representative

Noel Whitcomb has recently joined British Lion's publicity staff to take up Press duties.

Whitcomb was for several years connected with the Press, and upon being invalided from the Army entered the film Industry via Columbia.

New Midland Delegates

K. F. JONES AND E. B. GOLD

FOR the second year in succession the Birmingham C.E.A. has introduced "new blood" into its delegation to the General Council. C. H. Russ, Midland Divisional Superintendent for G.-B. circuit, who has just been elected chairman of the branch for the third year in succession, thereby equalling the record of the late Coun. G. F. McDonald, will have the pleasure of introducing two members of the younger generation of Birmingham exhibitors at the next meeting of the General Council.

One of the most popular figures in the local Trade for the past decade, **Kenneth F. Jones** has successfully filled the onerous post of general manager of the Clifton circuit, having been Capt. S. W. Clift's first lieutenant since August, 1936, at which time the circuit only comprised four houses compared with round about 30 to-day. A Birmingham boy, he entered the Trade on the renting side. For the first four years after leaving school he was engaged on the office staffs of the old First National and Graham-Wilcox companies in Birmingham. In 1929 he changed over to exhibiting at the head office of A.B.C. After managerial experience with G.-B. he joined Capt. Clift in 1933 as manager of the Grove, Birmingham. The successful running of this ever-growing circuit has been due in no small measure to his wise judgment and personal ability and popularity.

E. B. Gold, Midland supervisor for the A.B.C., owes his introduction to the Trade to the Birmingham branch of the Graham-Wilcox Company in the days when Ralph Solomon was Midland manager. That was in 1919, but a few years later he took charge of the County, Warwick. After various other managerial appointments he returned to Birmingham with A.B.C., and was promoted in October, 1938, to supervise the Midland circuit. A member of the Emergency Committee of the Birmingham branch for several years past, he has rendered useful service on the Sunday Films Committee and also on the committee of the Birmingham and Midland Trade Benevolent Fund.

Good Work for the War Effort

Geoffrey Bravery, proprietor of the Bournemouth Electric, the Regal (Parkstone) and the Regent (Poole), who was recently elected vice-chairman of the Hants and East Dorset branch of the C.E.A., has done some splendid work in the War Savings movement.

Recently Dorset County set out to raise sufficient through savings to replace the cruiser H.M.S. *Dorsetshire*, lost in action. They have now achieved this object and in connection with the effort Mr. Bravery was chairman of the local committee, which raised £1,400 towards the county effort.

During the two weeks' run of "Mrs. Miniver" at the Royal, Bury, 32,000 people paid for admission, a record since the kinema was opened. The population of the town is about 56,000.

and what a time!

YOU, TOO, WILL HAVE WITH THIS GRAND SHOWMAN'S PICTURE

Made by

PRODUCER LEO McCAREY

WHOSE FAME RINGS LOUD AND LONG

LOUD IN THE APPLAUSE—LONG IN THE MEMORY OF EXHIBITORS WHO KNOW A BOX-OFFICE TONIC WHEN THEY SEE ONE.

RKO RADIO PICTURES

RECORDED BY RCA PHOTOPHONE SYSTEM

The British Library

McCAREY'S

Once upon a Honeymoon

with

WALTER SLEZAK · ALBERT DEKKER · ALBERT BASSERMAN

PRODUCED AND DIRECTED BY LEO McCAREY

SCREEN PLAY BY SHERIDAN GIBNEY

A TRIUMPHANT BLEND OF
MIRTH, ROMANCE AND MELODRAMA

PROVINCIAL TRADE SHOWS—All on TUESDAY, FEBRUARY 16

BIRMINGHAM	FORUM	10.30 a.m.	GLASGOW	PARAMOUNT	10.30 a.m.	LIVERPOOL	PARAMOUNT	10.30 a.m.
NOTTINGHAM	HIPPODROME	10.30 a.m.	LEEDS	ODEON	10.30 a.m.	MANCHESTER	ODEON	10.30 a.m.
CARDIFF	ODEON	10.30 a.m.	SHEFFIELD	HIPPODROME	10.30 a.m.	NEWCASTLE	HAYMARKET	10.30 a.m.

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
Blackie Goes Hollywood (Columbia)—American.	67 min. (A)	Chester Morris, Constance Worth, George E. Stone.	Robust comedy melodrama, the newest of the Boston Blackie series. Humour forced, but action fast and exciting.	Fair average programmer. Nothing to harm youngsters.
Boogie Man Will Get You, The. (Columbia)—American.	66 min. (A)	Boris Karloff,... Peter Lorre, Jeff Donnell.	Screwy comedy melodrama with a dilapidated inn background. Entertainment erratic, but title and star values obvious.	Fair novelty booking for the populars. Hardly suitable for youngsters.
Brand of the Outlaws ... (Fidelity)—American.	59 min. (U)	Bob Steele, ... Margaret Marquis, Jack Rockwell.	Better than the usual Western with cohesive story and abounding thrills.	Very good booking for industrial districts, the troops and adventure-loving boys.
***It's That Man Again ... (General-F.D.—British).**	84 min. (U)	Tommy Handley, ... Greta Gynt, The Itma Company.	Spectacular crazy comedy extravaganza, based on the amazingly popular B.B.C. feature. Handley and Co. immense.	Terrific title comedy attraction for all classes, youngsters included.
Lido Mystery, The ... (Columbia)—American.	63 min. (A)	William Gargan, ... Margaret Lindsay, Charley Grapewin.	Espionage comedy melodrama, the latest of the Ellery Queen series. Action lively, light relief popular and climax thrilling.	Good average booking. Should not harm youngsters.
Lucky Legs ... ... (Columbia)—American.	64 min. (U)	Jinx Falkenburg, ... Russell Hayden, Elizabeth Patterson.	Lively backstage comedy drama with exuberant gangster asides. Plot comprehensive, and acting versatile.	Capital programmer for the masses and family. Safe for youngsters.
Operational Height ... (Butcher)—British.	34 min. (U)	——— ...	Thrilling and impressive M. of I. featurette of life on a balloon ship. Detail authentic, thrills big, treatment dignified and showmanlike.	Excellent general booking. Great for the family.
Pittsburgh ... ... (G.F.D.-Universal)—American.	91 min. (A)	Marlene Dietrich, ... Randolph Scott, John Wayne.	Lusty triangle melodrama of romantic rivalry in the coalfields. Story actionful, acting robust, propaganda pungent.	Excellent booking for the ninepennies. Nothing to harm youngsters.
Rains Came, The ... ... (20th Century-Fox)—American.	104 min. (A)	Myrna Loy, ... Tyrone Power, George Brent.	Spectacular romantic melodrama of modern India. Originally reviewed in the Kine. of November 16, 1939.	Outstanding revival. Nothing to harm youngsters.
Riders of Death Valley ... (G.F.D.-Universal)—American.	15 chapters (U)	Dick Forum, ... Leo Carrillo, Chas. Bickford.	Western serial with big cast and thrills and impressive scenery. Technical qualities first rate.	Very good chapter fare for the industrial element and youngsters.

***A British picture.**

REVIEWS FOR SHOWMEN

It's That Man Again

General F.D. British (U.). Directed by Walter Forde. Featuring Tommy Handley, Greta Gynt and the Itma Company. 7538 feet. Release not fixed.

SPECTACULAR crazy comedy extravaganza, based on the amazingly and persistently popular B.B.C. Tommy Handley half-hour, telling of hokus-pokus in and around a blitzed theatre, hastily acquired by light-fingered Alderman Tommy Handley, mayor of the fabulous, but widely publicised borough, Foaming-at-the-Mouth. The elaborately-staged show incorporates all the inimitable Itma characters and catch phrases, but, in spite of its enthusiastic teamwork and ambitious technical presentation, it finds the going a trifle hard after the hilarious first half. Nevertheless, it is good wholesome fun. What's more its the title attraction of the century! Excellent comedy booking for all classes.

Story.—Alderman Tommy Handley, genial, but not too scrupulous mayor of Foaming-at-the-Mouth, is in trouble with the Borough's accounts. In desperation he recklessly invests the petty cash in a London theatre. When he takes the property over he finds it has been badly blitzed. He also learns that he is carrying the baby for a dramatic school promoter, who has absconded with part of the students' fees. The fleeced students, as well as the irate councillors, get after Tommy, but he puts up a good fight with the help of his faithful friend, Sam Scram.

C. B. Cato, a successful impresario and lessee of the rival theatre, is waiting for Hilary Craven, alcoholic playwright husband of Stella Ferris, a famous star, to deliver a new play, but Tommy secures it by a trick and prepares to stage it himself. He obtains financial backing by signing notes in invisible ink, but on the first night the students, thirsting for revenge, wreck it. Happily, a last minute twist makes things easier for Tommy.

Acting.—Tommy Handley is in good form as the "Mer," and Jack Train, Sidney Keith, Horace Percival, Doris Summers, Dino Galvani, Clarence Wright, Leonard Sharp and Claude Bailey register as other inimitable Itma characters. Greta Gynt is little more than a passenger as Stella Ferris.

Production.—The first half completely captures the bright and unique spirit of the happy B.B.C. half-hour and is a riot, but later the elaborate and ambitious techniccal presentation very nearly defeats itself. The spectacular slapstick padding and exuberant conventional crazy gang grand finale not only dwarf the inimitable characters and drown many of the clever catch-phrases, but threaten the congenial intimacy of the successful wireless show. Its lack of proportion prevents it from fully living up to promise, but even if it falls a little short of expectations, it is, nevertheless, novel, laughable and refreshing comedy. Its title and vast ready-made public, gratuitously built up by the B.B.C., put it in the big-money category. It's a box-office certainty.

Points of Appeal.—Novelty values, clever and amusing characters, eccentric idiom, popular cast and infallible title values.

Lucky Legs

Columbia. American (U.). Directed by Charles Barton. Featuring Jinx Falkenburg, Russell Hayden and Elizabeth Patterson. 5,783 feet. Release not fixed.

LIVELY backstage romantic comedy drama, with gangster asides and appropriate music and song, turning on an attractive chorus girl's unexpected and hotly-contested legacy. The plot is a trifle far-fetched and farcical, but the leading lady and the ladies of the chorus are attractive, the supporting characterisation is effective, the by-play is bright and versatile and the staging is colourful. Its bright side constitutes good popular entertainment. Capital programmer for the masses and family.

Story.—Herbert Dinwiddie, financial adviser to Pinky Connors, a gangster, dies and leaves a million dollars of Connor's ill-gotten gains to Gloria Carroll, a pretty chorus girl. Connors immediately sets to work to get the money back. Hattie and Annabelle, Dinwiddie's innocent old maid sisters, believe their brother honestly earned his fortune, and that Gloria, who had never met Dinwiddie in her life, deliberately played up to him.

They instruct Jimmy Abercrombie, a young lawyer, to investigate on their behalf. Meanwhile, Ned McLane, a producer, persuades Gloria to back a new show. Connors, Jimmy and McLane then proceed to hammer Gloria from all sides, but in the end Hattie, an inveterate reader of gangster stories, paves the way to a happy and morally sound ending.

Acting.—Jinx Falkenburg is an attractive Gloria, Russell Hayden and William Wright are sound as Jimmy and Connors, Elizabeth Patterson registers as Annabelle, and Kay Harris and Leslie Brooks head a useful supporting cast.

Production.—The picture depends more on its characters, setting and musical trimmings than its plot for its entertainment, but, although it is both frivolous and erratic, it is, nevertheless, responsible for a snappy alternation of romance, comedy and roughstuff. Its gay and exuberant spirits make it a comedy "good thing." A provocative title clinches the deal.

Points of Appeal.—Bright and lively story, versatile cast, effective gangster intermissions, tuneful numbers and good title

Continued on page 34

SEVEN MILES FROM ALCATRAZ

WITH

JAMES CRAIG
BONITA GRANVILLE

FRANK JENKS and CLIFF EDWARDS

PRODUCED BY HERMAN SCHLOM
DIRECTED BY EDWARD DMYTRYK
SCREEN PLAY BY JOSEPH KRUMGOLD

ACTION-
ADVENTURE-EXCITE-
MENT the kind of enter-
tainment which no one can fail.
ACTION on the Screen
means ACTION at the
Box-Office

"CAT PEOPLE" with
SIMONE SIMON · KENT SMITH
TOM CONWAY · JANE RANDOLPH
JACK HOLT
Produced by VAL LEWTON · Directed by JACQUES TOURNEUR
WRITTEN BY DEWITT BODEEN
Provincial Trade Shows, all on FRIDAY, FEBRUARY 19
BIRMINGHAM FORUM 10.30 a.m.
NOTTINGHAM HIPPODROME 10.30 a.m.
CARDIFF OLYMPIA 10.30 a.m.
GLASGOW REGAL 10.30 a.m.
LEEDS RITZ 10.30 a.m.
SHEFFIELD CINEMA HOUSE 10.30 a.m.
LIVERPOOL FORUM 10.30 a.m.
MANCHESTER ODEON 10.30 a.m.
NEWCASTLE HAYMARKET 10.30 a.m.
RKO RADIO PICTURES
A SUPER THRILLER—Unique— Original
a challenge to all who wa non-
stimulating entertai nt.

The GREAT Gildersleeve

with

HAROLD PEARY

JANE DARWELL

PRODUCED BY HERMAN SCHLOM

DIRECTED BY GORDON DOUGLAS

SCREEN PLAY BY JACK TOWNLEY & JULIEN JOSEPHSON

Harold Peary, funnier than ever in his First Starring Production, "GILDY" and his "LITTLE CHUMS" set a new laugh pace.

LONDON TRADE SHOW—RIALTO CINEMA
Friday, February 12, at 10.30 a.m.
Provincial Trade Shows, all on Thursday, February 18th

BIRMINGHAM	SCALA	10.30 a.m.
NOTTINGHAM	SCALA	10.30 a.m.
CARDIFF	PARK	10.30 a.m.
GLASGOW	LA SCALA	10.30 a.m.
LEEDS	TOWER	10.30 a.m.
SHEFFIELD	CINEMA HOUSE	10.30 a.m.
LIVERPOOL	FUTURIST	10.30 a.m.
MANCHESTER	THEATRE ROYAL	10.30 a.m.
NEWCASTLE	ESSOLDO	10.30 a.m.

RKO RADIO PICTURES

RKO RADIO PICTURES

11, 1943
32

And this is **RKO RADIO** announcing a Vital New Series.

Sparkling—Entertaining—Informative

The message of the English-speaking Peoples—Colossus of energy—drive and ideal—now engaging in a death struggle with the forces of Evil.

In engrossing style will be presented cross-sections of the United Nations' tremendous efforts and the great human story behind them. Every episode will show a thrilling factual story against its natural locale.

The first to be released is

"WOMEN AT ARMS"

which will be Trade Shown in the Provinces preceding

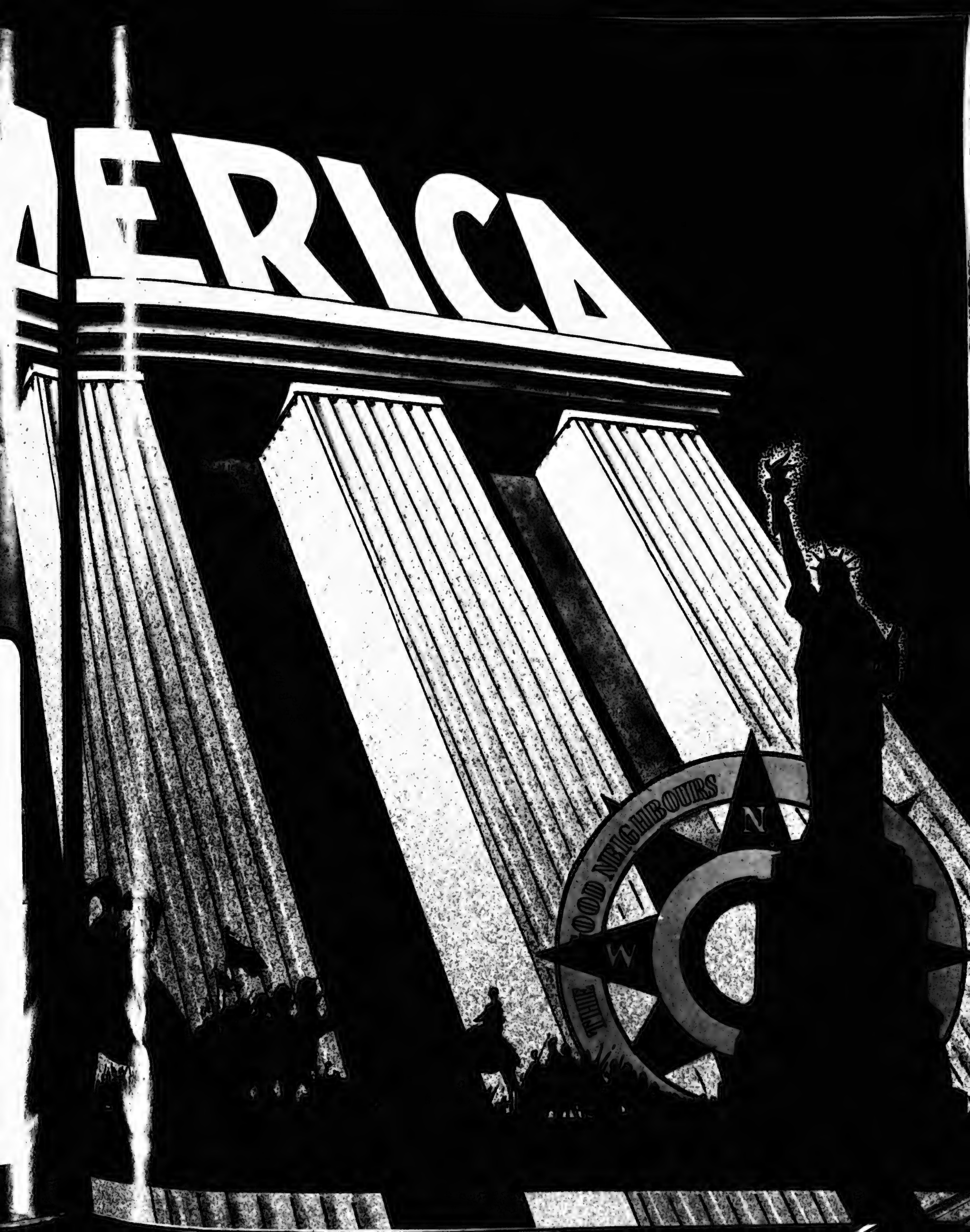
"SEVEN MILES FROM ALCATRAZ"

RKO RADIO PICTURES
RECORDED BY RCA PHOTOPHONE SYSTEM

See it and get busy—It's going to be the new
TWO-REEL SENSATION

Issue No. 2 will be "PRIVATE SMITH"
No. 3 "ARMY CHAPLAIN"

RKO RADIO PICTURES
RECORDED BY RCA PHOTOPHONE SYSTEM


ERICA
GOOD NEIGHBOURS
N
W

Continued from page 28

Pittsburgh

General. F.D.-Universal. American (A). Directed by Lewis Seiler. Featuring Marlene Dietrich, Randolph Scott and John Wayne. 8,220 *feet. Release date not fixed.*

LUSTY, two-fisted triangle melodrama of romantic rivalry in the vast Pittsburgh coalfields, designed to foster a better understanding between capital and labour and so speed up the American war effort. The parable is couched in somewhat ingenious terms, but its exuberance provides timely, hard-hitting and spectacular popular entertainment. Big star values, a provocative title and showmanlike presentation seal its obvious box-office success. Excellent booking for the ninepennies.

Story.—Pitt Markham, a courageous but unscrupulous young miner, Cash Evans, his sober-sided pal, and Josie Winters, an ambitious yet good-hearted fight promoter's moll, save "Doc" Powers, a scientist, when he is involved in a pit accident. Pitt and Cash become rivals for Josie. Pitt decides to go places and tricks Morgan Prentiss, owner of a big steel mill, into backing him and Cash in their own mine. They prosper and make Josie a partner.

Josie loves Pitt, but he allows ambition to go to his head and marries Shannon, Prentiss's daughter. He gets more powerful and ruthless as the years roll by, puts Prentiss out of business, falls foul of his workers and finally quarrels with his wife and Cash. He rules alone for a time, but eventually retribution overtakes him. At this juncture war breaks out, and at last he learns the value of selflessness. He fights back, and he, Cash and Josie are reunited in time to play a big part in America's war effort.

Acting.—John Wayne gives a sturdy, well-graduated performance as the tough and unscrupulous but rehabilitated Pitt, Randolph Scott scores in contrast as the determined and conscientious Cash, and Marlene Dietrich couples sincerity with glamour as Josie, Frank Craven, Louise Allbritton, Samuel S. Hinds and Thomas Gomez also register in direct support.

Production.—The picture not only gets away to a good start, but pays full tribute to the man of courage and enterprise, delivers a warning to the dictator, stresses the importance of complete understanding between capital and labour, and provides a pep talk for all war workers. More important, its pungent propaganda colours the actionful entertainment without impeding it. It carries a punch in both hands, indulges in exciting spectacle, and moves in a realistic atmosphere. Definitely good money's worth for the masses. Star values heavily underline its many powerful and box-office characteristics.

Points of Appeal.—Crowded, actionful story, robust and colourful characterisation, good propaganda, spectacular highlights, provocative title and big star values.

Brand of the Outlaws

Fidelity Distributors. American (U.). Directed by Robert N. Bradbury. Featuring Bob Steele, Margaret Marquis and Jack Rockwell. 5,339 *feet. Release not fixed.*

WITH a far more logical story than most Westerners "Band of the Outlaws" will make excellent going with the younger element, and especially where troops are stationed, for they apparently revel in cowboy stuff. The locale is among magnificent country, photography is commendable and the footage is convenient.

Story.—Gary Gray (Bob Steele) searching for work, finds the badly injured sheriff who has been shot up and left for dead by a gang of rustlers. After giving first aid and assisting the sheriff back to town Gary gets a job branding calves, but finds himself in a quandary when he is arrested for cattle stealing. He breaks jail, saves the stagecoach carrying bullion, ultimately assists to round up the gang, and achieves romance.

Acting.—Bob Steele as hard riding, hard fighting Gary Gray is calm and calculating, an accomplished rough-house fighter, and altogether a man. Margaret Marquis as the persecuted heroine acts humanly and conventionally, while the supporting actors are convincing in their several parts, law abiding or outlaw.

Production.—The producer, Robert N. Bradbury, who also wrote the original story and directed the film, has made a well-connected picture which does not suffer from too much dialogue. Practically all action takes place outdoors amid excellently chosen settings, while interiors are well up to standard and true to expectations.

Points of Appeal.—Action is fast and continuous, and there are two very convincing bare knuckle fights. Rustlers, hold-ups, superb horsemanship and thrilling chases provide intense interest for Western fans.

The Lido Mystery

Columbia. American (A). Directed by James Hogan. Featuring William Gargan, Margaret Lindsay and Sig Rumann. 5,743 *feet. Release not fixed.*

CROWDED espionage comedy melodrama, the latest of the popular Ellery Queen detective series, describing the spectacular round-up of Nazi agents and ruthless industrial diamond smugglers. The broad outline of the plot is familiar, but the bright banter between hero and his provocative secretary, the evergreen "dumb cop" asides and, above all, the hectic rough-house climax easily offset the obvious. By and large it is entertaining and exciting proprietary crime fiction. Good average booking.

Story.—Sergeant Velie, assistant to Inspector Richard Queen, is held responsible for the escape of a suspected killer and dismissed the force. Ellery, Queen's famous crime-author son, and Nikki, Ellery's secretary, decide to help Velie win his job back. Later, Nikki stumbles across an espionage ring. It then transpires that Heinrich, an enemy agent, is using a fashionable club to gain information for the Nazis.

It is also revealed that Heinrich and his gang have stolen industrial diamonds owned by Dutch refugees and are planning to smuggle them to Germany. Ellery and Nikki get the lowdown, and, by *not* working together, round up the gang and allow Velie to take the credit.

Acting.—William Gargan and Margaret Lindsay are entertaining as Ellery and Nikki, Sig Rumann is both amusing and sinister as Heinrich, and James Burke, Charlie Grapewin and Minor Watson give good support.

Production.—The story does not leave a great deal to the imagination, but it gets a move on, gets around, effectively punctuates its roughstuff with piquant romance, is exuberantly anti-Nazi and calls on the Marines during its robust slapstick grand finale. Its crowded and comprehensive action puts it well up in its popular class. Title, star and series values further consolidate its strong position.

Points of Appeal.—Actionful plot, bright romantic and comedy interludes, hectic grand finale, good title, popular stars and series values.

Blackie Goes Hollywood

Columbia. American (A.). Directed by Michael Gordon. Featuring Chester Morris, Constance North and George E. Stone. 6,083 *feet. Release not fixed.*

ROBUST comedy-crime melodrama, the newest of the Boston Blackie series, telling how the famous reformed crook again beats his old enemy, Inspector Farraday, to the draw and, at the same time, delivers a wealthy friend from blackmailers. The major part of the action describes duels between Blackie and Farraday, but the latter is too easily hoodwinked to keep the entertainment taut. Its good staging and title, star and series values are its best selling angles. Fair average programmer.

Story.—Arthur Manlater, wealthy but susceptible friend of Boston Blackie, a reformed crook, falls for Gloria, a decoy for Slick Barton, a gangster. He lends her a valuable diamond borrowed from an old friend, but Barton and his mob appropriate it and demand sixty thousand dollars for its return. Arthur immediately contacts Boston Blackie, but when he and "The Runt," his stooge, get cracking, Inspector Farraday, Blackie's old enemy, believes that both are up to their old tricks. Farraday's attitude leads to many complications, but in the end Blackie outwits both him and Barton and saves Arthur's good name.

Acting.—Chester Morris and George E. Stone work hard as Blackie and "The Runt," but they fail to get away with an elderly professor and small boy impersonation. Richard Lane also finds the going rough as the hoodwinked Farraday. William Wright and Constance Worth are little more than stooges in direct support.

Production.—The story is not without ingenuity, but, apart from a really exciting culminating fight, which take place in a lift shaft between the hero and the villain, it displays an exaggerated sense of humour. We can go further, the ease with which Blackie fools Farraday is little short of ludicrous. In a word, it's schoolboy crime fare with an unwarranted "A" certificate. Its fortune, such as it is, lies almost entirely in its series values.

Points of Appeal.—Fast action, exciting climax, good staging, handy footage and title and series values.

The Boogie Man Will Get You

Columbia. American (A). Directed by Lew Landers. Featuring Boris Karloff, Peter Lorre and Jeff Donnell. 5,988 *feet. Release not fixed.*

SCREWY comedy melodrama, a wild incursion into the macabre, describing queer happenings in a dilapidated colonial inn, secret laboratory of a crazy scientist. Most of the characters are completely barmy, but somehow their insanity is a little too studio to promote spontaneous thrills or laughter. Nevertheless, star, title and novelty values make it a moderate gamble. Fair crazy bet for the "populars."

Story.—Professor Billings, a crazy scientist, is forced to sell his home, a ramshackle colonial inn, to meet a mortgage held by Dr. Lorentz, the local medico, sheriff and general utility man. Winnie Layden, scatterbrained lover of antiques, decides to buy it, and Bill, her divorced husband, finds it impossible to dissuade her. It then transpires that Billings has filled the basement with electrical equipment for converting ordinary mortals into supermen, and the cellar with his luckless victims, mostly drawn from unsuspecting door-to-door salesmen. Winnie, Bill, Lorentz, now Billings' collaborator. Maxie, a canvasser, and Amelia Jones and Ebeneezer, a couple of demented caretakers, get hopelessly involved, but an unexpected twist puts everything right, or nearly right, in the end.

Acting.—Boris Karloff displays a sense of comedy as the homicidal Billings, but versatile as he is, he is more effective in straight "Boogie" character parts. Peter Lorre, Maxie Rosenbloom, Jeff Donnell, Larry Parkes, Maud Eburne and George McKay work hard in support.

Production. — The domestic, or rather comedy, asides and the old inn backgrounds are slightly reminiscent of "George Washington Slept Here," while the sinister cellar activity is in the main in line with the conventional Karloff thriller, but, although each department of the entertainment has its moments, the two gain little by contrast. In fact, the reverse is frequently the case. Still, there are laughs and thrills, and none can deny that the set-up is novel. Karloff is no shrinking violet at the industrial box-office, and title values further encourage a modest gamble.

Points of Appeal.—Star, title and novelty values.

Operational Height

Butcher's. British (U). Directed by the Royal Air Force Film Production Unit. 3,010 feet. Release not fixed.

THRILLING, impressive and instructive M. of I. featurette, illustrating life on a balloon ship—a trawler with "blimp" attached—employed to guard our ports and watch over the arrival and departure of convoys. The daily routine, both on the ship and at headquarters, is described in full, with many human and humorous asides and crowned with authentic and thrilling scenes of the eclipse of hostile aircraft.

Excellent photography, good dialogue and realistic characterisation complete a first-class British cameo documentary. Excellent general booking, and feature quota at that!

Production.—The picture centres on the *Comely Bank*, a balloon ship, and its crew. Breezy banter between its members provides the essentil human interest and comedy relief, while the daily grind, which takes in its stride the dismissal of low-flying enemy aircraft, furnishes the main thrills. Navy co-operation, minelaying and sweeping, and other interesting and exciting aspect of the film. The highlight, a sequence showing the *Comeley Bank* in danger of being dragged by her balloon into a minefield after her engines had been put out of commission by enemy action, is excellent showmanship. The incidental detail, too, is most instructive, and the commentary is first rate. So are the acting and the photography. It's definitely top of its class, and a proposition that demands universal exhibition.

Points of Appeal.—Authentic thrills, exciting and illuminating detail, timely propaganda values and convenient footage.

REISSUE

The Rains Came

Twentieth Century-Fox. American (A.). Directed by Clarence Brown. Featuring Myrna Loy, Tyrone Power and George Brent. 9,193 feet. Release not fixed.

SPECTACULAR melodrama of modern India, adapted from Louis Bromfield's persistent best seller, and originally reviewed in the KINE. of November 16, 1939. The story, which tells how catastrophic floods toughen the moral fibre of orientals and occidentals, and, at the same time, pave the way to popular romance, does not date, and the many large-scale thrills are as fresh and as realistic as ever. Star and title values, too, are intact. All things considered, it should prove a successful and profitable reissue.

SHORTS OF THE WEEK REVIEWED

G.F.D.-UNIVERSAL

RIDERS OF DEATH VALLEY. American. (U). Directed by Ford Beebe and Ray Taylor. Featuring Dick Foran, Leo Carrillo and Charles Bickford. 15 two-reel episodes. Release not fixed.—Western serial, mainly concerned with a hard and gruelling fight over a goldmine, inherited by a defenceless girl. It not only opens in good style, but, judging from the hard work put in by its big cast, its superb scenery and crowded opening chapters, looks like staying its formidable course. It's definitely a good booking for industrial halls. Titles and lengths of first three episodes as follows:—"Death Marks the Trail," 1,792 feet; "The Menacing Hand," 1,704 feet; and "The Plunge of Peril," 1,738 feet.

BY ROCKS AND MARSH. British (U.). 1,694 feet. Release not fixed.—Nature short describing bird and insect life on English sea cliffs and marshes. Treatment a trifle ponderous, but commentary and photography good. Useful fill-up, particularly for the better class family hall.

M-G-M.

LISTEN BOYS. American (U.). 984 feet. Release not fixed.—A Carey Wilson miniature showing precisely what happens in a beauty salon to turn the gawky adolescent into a beautious society idol. Of interest to every woman, and by the commentary, apparently, to many males.

RKO-RADIO

DEAR DEER. American (U.). Featuring Leon Errol. Two reels. Release not fixed.—Domestic comedy concerning an errant husband's unsuccessful attempt to keep a visit to a hectic convention from his wife. Gags good and star's inimitable alcoholic humour particularly effective. Good general fill-up.

TWENTIETH CENTURY-FOX

MR. AND MRS. AMERICA. March of Time Series No. 8. Eighth Year. American (U.). 1,789 feet. Immediate release. The subject is by no means novel, for British audiences have seen many films of the citizen's share in work for victory. This film now covers the same subject from the American angle, but instead of the usual running commentary the story is told as a pictorial letter from a father to his son in the Service, describing the many changes that have taken place since the boy "joined up." The letter adds a homely touch which will make the film acceptable to all parents, and the photography is excellent.

IFR

30 STAR FEATURES

and

EDWARD G. ROBINSON

in "THUNDER IN THE CITY"

MICKEY ROONEY

in "YESTERDAY'S HERO"

ROBERT DONAT

in "THE 39 STEPS"—British Quota

from

INTERNATIONAL

FILM RENTERS LTD., 167, WARDOUR STREET, LONDON, W.1

EXCELLENT COPIES • RELIABLE SERVICE • GOOD PUBLICITY

Continued from page 28

Pittsburgh

General. F.D.-Universal. American (A). Directed by Lewis Seiler. Featuring Marlene Dietrich, Randolph Scott and John Wayne. 8,220 *feet. Release date not fixed.*

LUSTY, two-fisted triangle melodrama of romantic rivalry in the vast Pittsburgh coalfields, designed to foster a better understanding between capital and labour and so speed up the American war effort. The parable is couched in somewhat ingenious terms, but its exuberance provides timely, hard-hitting and spectacular popular entertainment. Big star values, a provocative title and showmanlike presentation seal its obvious box-office success. Excellent booking for the ninepennies.

Story.—Pitt Markham, a courageous but unscrupulous young miner, Cash Evans, his sober-sided pal, and Josie Winters, an ambitious yet good-hearted fight promoter's moll, save "Doc" Powers, a scientist, when he is involved in a pit accident. Pitt and Cash become rivals for Josie. Pitt decides to go places and tricks Morgan Prentiss, owner of a big steel mill, into backing him and Cash in their own mine. They prosper and make Josie a partner.

Josie loves Pitt, but he allows ambition to go to his head and marries Shannon, Prentiss's daughter. He gets more powerful and ruthless as the years roll by, puts Prentiss out of business, falls foul of his workers and finally quarrels with his wife and Cash. He rules alone for a time, but eventually retribution overtakes him. At this juncture war breaks out, and at last he learns the value of selflessness. He fights back, and he, Cash and Josie are reunited in time to play a big part in America's war effort.

Acting.—John Wayne gives a sturdy, well-graduated performance as the tough and unscrupulous but rehabilitated Pitt, Randolph Scott scores in contrast as the determined and conscientious Cash, and Marlene Dietrich couples sincerity with glamour as Josie, Frank Craven, Louise Allbritton, Samuel S. Hinds and Thomas Gomez also register in direct support.

Production.—The picture not only gets away to a good start, but pays full tribute to the man of courage and enterprise, delivers a warning to the dictator, stresses the importance of complete understanding between capital and labour, and provides a pep talk for all war workers. More important, its pungent propaganda colours the actionful entertainment without impeding it. It carries a punch in both hands, indulges in exciting spectacle, and moves in a realistic atmosphere. Definitely good money's worth for the masses. Star values heavily underline its many powerful and box-office characteristics.

Points of Appeal.—Crowded, actionful story, robust and colourful characterisation, good propaganda, spectacular highlights, provocative title and big star values.

Brand of the Outlaws

Fidelity Distributors. American (U.). Directed by Robert N. Bradbury. Featuring Bob Steele, Margaret Marquis and Jack Rockwell. 5,339 *feet. Release not fixed.*

WITH a far more logical story than most Westerners "Band of the Outlaws" will make excellent going with the younger element, and especially where troops are stationed, for they apparently revel in cowboy stuff. The locale is among magnificent country, photography is commendable and the footage is convenient.

Story.—Gary Gray (Bob Steele) searching for work, finds the badly injured sheriff who has been shot up and left for dead by a gang of rustlers. After giving first aid and assisting the sheriff back to town Gary gets a job branding calves, but finds himself in a quandary when he is arrested for cattle stealing. He breaks jail, saves the stagecoach carrying bullion, ultimately assists to round up the gang, and achieves romance.

Acting.—Bob Steele as hard riding, hard fighting Gary Gray is calm and calculating, an accomplished rough-house fighter, and altogether a man. Margaret Marquis as the persecuted heroine acts humanly and conventionally, while the supporting actors are convincing in their several parts, law abiding or outlaw.

Production.—The producer, Robert N. Bradbury, who also wrote the original story and directed the film, has made a well-connected picture which does not suffer from too much dialogue. Practically all action takes place outdoors amid excellently chosen settings, while interiors are well up to standard and true to expectations.

Points of Appeal.—Action is fast and continuous, and there are two very convincing bare knuckle fights. Rustlers, hold-ups, superb horsemanship and thrilling chases provide intense interest for Western fans.

The Lido Mystery

Columbia. American (A). Directed by James Hogan. Featuring William Gargan, Margaret Lindsay and Sig Rumann. 5,743 *feet. Release not fixed.*

CROWDED espionage comedy melodrama, the latest of the popular Ellery Queen detective series, describing the spectacular round-up of Nazi agents and ruthless industrial diamond smugglers. The broad outline of the plot is familiar, but the bright banter between hero and his provocative secretary, the evergreen "dumb cop" asides and, above all, the hectic rough-house climax easily offset the obvious. By and large it is entertaining and exciting proprietary crime fiction. Good average booking.

Story.—Sergeant Velie, assistant to Inspector Richard Queen, is held responsible for the escape of a suspected killer and dismissed the force. Ellery, Queen's famous crime-author son, and Nikki, Ellery's secretary, decide to help Velie win his job back. Later, Nikki stumbles across an espionage ring. It then transpires that Heinrich, an enemy agent, is using a fashionable club to gain information for the Nazis.

It is also revealed that Heinrich and his gang have stolen industrial diamonds owned by Dutch refugees and are planning to smuggle them to Germany. Ellery and Nikki get the lowdown, and, by *not* working together, round up the gang and allow Velie to take the credit.

Acting.—William Gargan and Margaret Lindsay are entertaining as Ellery and Nikki, Sig Rumann is both amusing and sinister as Heinrich, and James Burke, Charlie Grapewin and Minor Watson give good support.

Production.—The story does not leave a great deal to the imagination, but it gets a move on, gets around, effectively punctuates its roughstuff with piquant romance, is exuberantly anti-Nazi and calls on the Marines during its robust slapstick grand finale. Its crowded and comprehensive action puts it well up in its popular class. Title, star and series values further consolidate its strong position.

Points of Appeal.—Actionful plot, bright romantic and comedy interludes, hectic grand finale, good title, popular stars and series values.

Blackie Goes Hollywood

Columbia. American (A.). Directed by Michael Gordon. Featuring Chester Morris, Constance North and George E. Stone. 6,083 *feet. Release not fixed.*

ROBUST comedy-crime melodrama, the newest of the Boston Blackie series, telling how the famous reformed crook again beats his old enemy, Inspector Farraday, to the draw and, at the same time, delivers a wealthy friend from blackmailers. The major part of the action describes duels between Blackie and Farraday, but the latter is too easily hoodwinked to keep the entertainment taut. Its good staging and title, star and series values are its best selling angles. Fair average programmer.

Story.—Arthur Manlater, wealthy but susceptible friend of Boston Blackie, a reformed crook, falls for Gloria, a decoy for Click Barton, a gangster. He lends her a valuable diamond borrowed from an old friend, but Barton and his mob appropriate it and demand sixty thousand dollars for its return. Arthur immediately contacts Boston Blackie, but when he and "The Runt," his stooge, get cracking, Inspector Farraday, Blackie's old enemy, believes that both are up to their old tricks. Farraday's attitude leads to many complications, but in the end Blackie outwits both him and Barton and saves Arthur's good name.

Acting.—Chester Morris and George E. Stone work hard as Blackie and "The Runt," but they fail to get away with an elderly professor and small boy impersonation. Lionel Lane also finds the going rough as the hoodwinked Farraday. William Wright and Constance Worth are little more than stooges in direct support.

Production.—The story is not without ingenuity, but, apart from a really exciting culminating fight, which take place in a lift shaft between the hero and the villain, it displays an exaggerated sense of humour. We can go further, the ease with which Blackie fools Farraday is little short of ludicrous. In a word, it's schoolboy crime farce with an unwarranted "A" certificate. Its fortune, such as it is, lies almost entirely in its series values.

Points of Appeal.—Fast action, exciting climax, good staging, handy footage and title and series values.

The Boogie Man Will Get You

Columbia. American (A). Directed by Lew Landers. Featuring Boris Karloff, Peter Lorre and Jeff Donnell. 5,988 *feet. Release not fixed.*

SCREWY comedy melodrama, a wild incursion into the macabre, describing queer happenings in a dilapidated colonial inn, secret laboratory of a crazy scientist. Most of the characters are completely barmy, but somehow their insanity is a little too studio to promote spontaneous thrills or laughter. Nevertheless, star, title and novelty values make it a moderate gamble. Fair crazy bet for the "populars."

Story.—Professor Billings, a crazy scientist, is forced to sell his home, a ramshackle colonial inn, to meet a mortgage held by Dr. Lorentz, the local medico, sheriff and general utility man. Winnie Layden, scatterbrained lover of antiques, decides to buy it, and Bill, her divorced husband, finds it impossible to dissuade her. It then transpires that Billings has filled the basement with electrical equipment for converting ordinary mortals into supermen, and the cellar with his luckless victims, mostly drawn from unsuspecting door-to-door salesmen. Winnie, Bill, Lorentz, now Billings' collaborator. Maxie, a canvasser, and Amelia Jones and Ebeneezer, a couple of demented caretakers, get hopelessly involved, but an unexpected twist puts everything right, or nearly right, in the end.

Acting.—Boris Karloff displays a sense of comedy as the homicidal Billings, but versatile as he is, he is more effective in straight "Boogie" character parts. Peter Lorre, Maxie Rosenbloom, Jeff Donnell, Larry Parkes, Maud Eburne and George McKay work hard in support.

Production. — The domestic, or other comedy, asides and the old inn backgrounds are slightly reminiscent of "George Washington Slept Here," while the sinister cellar activity is in the main in line with the conventional Karloff thriller, but, although each department of the entertainment has its moments, the two gain little by contrast. In fact, the reverse is frequently the case. Still, there are laughs and thrills, and none can deny that the set-up is novel. Karloff is no shrinking violet at the industrial box office, and title values further encourage a modest gamble.

Points of Appeal.—Star, title and novelty values.

Operational Height

Butcher's. British (U). Directed by the Royal Air Force Film Production Unit. 3,010 feet. Release not fixed.

THRILLING, impressive and instructive M. of I. featurette, illustrating life on a balloon ship—a trawler with "blimp" attached—employed to guard our ports and watch over the arrival and departure of convoys. The daily routine, both on the ship and at headquarters, is described in full, with many human and humorous asides and crowned with authentic and thrilling scenes of the eclipse of hostile aircraft.

Excellent photography, good dialogue and realistic characterisation complete a first-class British cameo documentary. Excellent general booking, and feature quota at that!

Production.—The picture centres on the *Comely Bank*, a balloon ship, and its crew. Breezy banter between its members provides the essentil human interest and comedy relief, while the daily grind, which takes in its stride the dismissal of low-flying enemy aircraft, furnishes the main thrills. Navy co-operation, minelaying and sweeping, and other interesting and exciting aspect of the film. The highlight, a sequence showing the *Comeley Bank* in danger of being dragged by her balloon into a minefield after her engines had been put out of commission by enemy action, is excellent showmanship. The incidental detail, too, is most instructive, and the commentary is first rate. So are the acting and the photography. It's definitely top of its class, and a proposition that demands universal exhibition.

Points of Appeal.—Authentic thrills, exciting and illuminating detail, timely propaganda values and convenient footage.

REISSUE

The Rains Came

Twentieth Century-Fox. American (A.). Directed by Clarence Brown. Featuring Myrna Loy, Tyrone Power and George Brent. 9,193 feet. Release not fixed.

SPECTACULAR melodrama of modern India, adapted from Louis Bromfield's persistent best seller, and originally reviewed in the KINE. of November 16, 1939. The story, which tells how catastrophic floods toughen the moral fibre of orientals and occidentals, and, at the same time, pave the way to popular romance, does not date, and the many large-scale thrills are as fresh and as realistic as ever. Star and title values, too, are intact. All things considered, it should prove a successful and profitable reissue.

SHORTS OF THE WEEK REVIEWED

G.F.D.-UNIVERSAL

RIDERS OF DEATH VALLEY. American. (U). Directed by Ford Beebe and Ray Taylor. Featuring Dick Foran, Leo Carrillo and Charles Bickford. 15 two-reel episodes. Release not fixed.—Western serial, mainly concerned with a hard and gruelling fight over a goldmine, inherited by a defenceless girl. It not only opens in good style, but, judging from the hard work put in by its big cast, its superb scenery and crowded opening chapters, looks like staying its formidable course. It's definitely a good booking for industrial halls. Titles and lengths of first three episodes as follows:—"Death Marks the Trail," 1,792 feet; "The Menacing Hand," 1,704 feet; and "The Plunge of Peril," 1,738 feet.

BY ROCKS AND MARSH. British (U.). 1,694 feet. Release not fixed.—Nature short describing bird and insect life on English sea cliffs and marshes. Treatment a trifle ponderous, but commentary and photography good. Useful fill-up, particularly for the better class family hall.

M-G-M.

LISTEN BOYS. American (U.). 984 feet. Release not fixed.—A Carey Wilson miniature showing precisely what happens in a beauty salon to turn the gawky adolescent into a beautious society idol. Of interest to every woman, and by the commentary, apparently, to many males.

RKO-RADIO

DEAR DEER. American (U.). Featuring Leon Errol. Two reels. Release not fixed.—Domestic comedy concerning an errant husband's unsuccessful attempt to keep a visit to a hectic convention from his wife. Gags good and star's inimitable alcoholic humour particularly effective. Good general fill-up.

TWENTIETH CENTURY-FOX

MR. AND MRS. AMERICA. March of Time Series No. 8. Eighth Year. American (U.). 1,789 feet. Immediate release. The subject is by no means novel, for British audiences have seen many films of the citizen's share in work for victory. This film now covers the same subject from the American angle, but instead of the usual running commentary the story is told as a pictorial letter from a father to his son in the Service, describing the many changes that have taken place since the boy "joined up." The letter adds a homely touch which will make the film acceptable to all parents, and the photography is excellent.

IFR

30 STAR FEATURES

and

EDWARD G. ROBINSON

in "THUNDER IN THE CITY"

MICKEY ROONEY

in "YESTERDAY'S HERO"

ROBERT DONAT

in "THE 39 STEPS"—British Quota

from

INTERNATIONAL

FILM RENTERS LTD., 167, WARDOUR STREET, LONDON, W.1

EXCELLENT COPIES • RELIABLE SERVICE • GOOD PUBLICITY

J. A. RANK AS PRODUCERS' PRESIDENT

Labour Agreement Discussion

J. ARTHUR RANK has been unanimously chosen by members of the British Film Producers' Association as their president in succession to the late C. M. Woolf.

This took place at a specially convened meeting held on Thursday last at which there was a very full attendance. The vacancy arising in the presidency as a result of the death of C. M. Woolf, was under consideration and the unanimous nature of the decision impelled Mr. Rank to indicate his willingness to accept.

Earlier in the day a meeting was held between the Labour Sub-committee under the chairmanship of G. W. Parish and representatives of the A.C.T. to consider certain points in the Draft Agreement recently negotiated which members of the Union desired to be discussed further.

Owing to the producers having a meeting of its own in the afternoon it was impossible to complete these talks and a further meeting is to be arranged at an early date between the A.C.T. and the Labour Sub-committee.

Bud Flanagan in THEATRE ROYAL, which John Baxter is directing at Elstree, for British National

"THEATRE ROYAL"

Baxter's Progress at Elstree

Work on "Theatre Royal," newest British National Flanagan and Allen comedy, is due to be completed next week. This week's sequences have included some of the spectacular musical numbers from the film, with Gwen Catley featured.

Strand Films will be using the National Studio plant, and then, a week later, Elizabeth and Leslie Hiscott move in to make their third British National production, the title of which is still to be decided upon. As already announced, this is a domestic comedy that stars Richard Hearne, making a return to the screen after a considerable absence.

Oswald Mitchell's "The Dummy Talks," produced by Wallace Orton, is due for early Trade show, and Orton is busy on preparations for an early start on a screen version of "The Canon in Residence." Music is being fitted to "When We Are Married," also for Trade showing shortly. This is a screen version of the Priestley play directed by Lance Comfort.

Butchers Film Service, which is now readying two films for Trade show, is preparing another subject for production early next month.

B.K.S. and Set Design

A paper by A. Carrick (Crown Film Unit, Pinewood) on Set Design and Construction will be read at the meeting to be held at 6.15 p.m. on Wednesday, February 17, at the G.-B. Theatre, Film House, Wardour Street, W.1. Light refreshments will be served from 6 p.m.

Mr. Carrick's paper will deal with the work of the Art Director, from his first consideration of the script, to the preparation of design and the construction of sets. Technical aspects to be discussed include the provision of ceilings, the planning of perspective, the requirements of colour work, and the making of model sets. War time difficulties, in particular the use of substitute materials, will be considered.

ARE YOU
KEEPING UP THE
WASTE-PAPER DRIVE?

Will Hay is caught by Charles Victor cheating at cards, a scene from MY LEARNED FRIEND, which Basil Dearden is directing at Ealing

"ESCAPE TO DANGER" COMPLETED

As the "rough-cut" copy of "Escape to Danger" begins to take shape at Denham, it becomes evident that the film is destined to become one of the most actionful and exciting productions ever made in this country, states RKO-Radio.

Advance reports indicate that the work of the co-stars, Eric Portman and Ann Dvorak is particularly impressive, and that their performances are on a plane with their efforts in the very successful "Squadron Leader X."

It is further interesting to note that the "invasion factory" sequences in the new picture—a background prepared at a great expense over many weeks—has been screened with exceptional skill, and adds considerably to the high entertainment values of the forthcoming RKO-Radio feature which was produced by Victor Hanbury.

Victor Hanbury is commencing preparations on a third feature for RKO-Radio.

Details will be announced in the near future, but it is stated that the film will be made on a budget at least equal to that expended on "Squadron Leader X" and "Escape to Danger."

Only the foremost stars and technicians will be used in RKO-Radio's British films, since these productions are to be distributed by the company in all parts of the world.

"My Learned Friend" at Ealing

A jitterbug dance which develops into a free fight has been the theme of shooting last week at Ealing on Michael Balcon's Will Hay comedy, "My Learned Friend."

Claude Hulbert is dragged into the dance by a girl (Derna Hazell) in Jimmy's Dive, an East End night club. Attempting to follow the steps by watching her movements, he eventually finds himself swinging back and forth from an iron girder across the Dive's low ceiling.

The dance, clever satire on jitterbugs, was devised by Philip Buchel, and took several days of intensive rehearsal. Buchel renews an old acquaintanceship with Claude, having been associated for a long time with Jack Hulbert.

Will Hay becomes involved in a fight and gets into trouble with boxer Eddie Phillips, who picks him up and whirls him round and round on his shoulders.

Will's co-director, Basil Dearden has handled these intricate scenes with a sure touch.

U.S.A. Break for Max Rosher

Still cameraman Max Rosher is justifiably proud these days of the remarkable results obtained both here and in America in the publications of the stills he took on the Two Cities-Noel Coward production, "In Which We Serve."

He has created a record in regard to still publication in *Life*, as this powerful American magazine has devoted six pages to the photographs of the film and also three pages of editorial—a great achievement in a magazine that does not, in the normal way, give any space to films.

Owing to the indisposition of Vera Lynn, production of "I Love to Sing," by Columbia-British at Riverside, is held up. Gordon Wellesley is the director.

STANDARD & SPECIAL
KINE APPARATUS
"MOY-OMNIA" "MOY-OMNIA"
ERNEST · F · MOY LTD
Greenland Place, Camden Town, London, N.W.1. Tel. Gulliver 5451-3

Two Cities New Film

"ONE PAIR OF FEET"

A FEATU[illegible]E film of the nursing profess[illegible]n, "One Pair of Feet," ad[illegible]ted from Monica Dickens' fi[illegible] story, will start at Denham on [illegible]onday next, directed by Maurice Elvey, with Leslie Howard s[illegible]ervising production. Rosamund [illegible]hn has her first solo star rôle w[illegible] leading man Stuart Grainger.

Cast to [illegible]e includes Kathleen Nesbitt, J[illegible]n Maude, Sophie Stuart and [illegible]argaret Vyner. The screen treat[illegible]ent for this film has been writte[illegible] by Elizabeth Baron (who wrote [illegible]he script for "Meet John Citize[illegible]"), and the author.

Their idea [illegible]has been not to make the film eith[illegible] a documentary or an indictment [illegible] the nursing profession, but to [illegible]pproach the problem from a realistic angle, and with sufficient story to make the public want to see it. Thus, the story gives a complete picture, both in characterisation and in incident, of the lives of the nurses in a great hospital, and is a topical human subject which hitherto had not been really touched upon in British pictures. The whole idea has the one hundred per cent. support of the Ministry of Health.

ANNA NEAGLE REHEARSING

Owing to pressure on floor space at Denham, Herbert Wilcox has had to postpone for a week the start of Anna Neagle's new film, "The Yellow Canary."

ANNA NEAGLE

Meanwhile, Anna has been continuing in this country the good work of entertaining the Services, upon which she has been engaged for fifteen months in U.S. and Canada. Her last personal appearance before taking up her film rôle was [illegible]the entertai[illegible]ment of American troops at Ra[illegible]bow Corner with the latest rhythm[illegible] numbers. This performance f[illegible]owed her Sunday night's portr[illegible]al of the character with which [illegible]r name will always be associated [illegible]Queen Victoria.

During her [illegible]it to Canada, over a quarter of a [illegible]llion dollars was taken at nine perform[illegible]nces in aid of the Royal Canadian Cade[illegible] Fund, sponsored by Air Marshal "Billy" Bishop.

One of Miss [illegible]gle's proudest memories of her U.S. to[illegible] is of a visit to Mere Hospital, San [illegible]ancisco, where some of the most serio[illegible]s casualties of Pearl Harbour and t[illegible]e Battle of the Coral Seas were und[illegible]going treatment and where, with the [illegible]ception of Miss Neagle, only American a[illegible]istes had thus far been invited to appea[illegible]. Work for the American Red Cross, [illegible]e Merchant Navy, the British Relief [illegible]unds, the camps and hospitals made [illegible]a non-stop tour.

Director Anthony Asquith perched high on a travelling crane, directs a bad weather shot in the Two Cities-de Grunwald production THE DEMI-PARADISE (G.F.D.)

"Dear Octopus"

ALL-STAR CAST

A country house dining-room with family portraits hanging on the walls, a long dining table glittering with cut-glass and laden with all kinds of pre-war delicacies, was the setting at Islington studios last week for a gathering of stars such as is rarely seen in war time British films.

For "Dear Octopus" producer Paul Soskin has chosen a fine list of star names. At the head of the table was Helen Haye, and grouped round are Michael Wilding, Nora Swinburne, Celia Johnson, Athene Seyler, Frederick Leister, Madge Compton, Antoinette Cellier, Basil Radford, Derek Lanciaux and Ann Stephens, representing the large Randolph family, and Margaret Lockwood as Penny, the only "outsider" present at the golden wedding celebrations.

Michael Wilding as the playwright son of the Randolphs, proposes the toast of his parents in a speech which explains the basic idea behind the screen story. He sums up, in his speech, the British family as the backbone of England and with the light touch by which Englishmen seek to conceal their deeper emotions, shows how much the family owes to its parents; how they have come back from different parts of the world to be with them on their golden wedding day. He praises them and teases them for their gentle tyranny, calling the family a "dear octopus" which stretches out its tentacles and holds them firmly.

FILM SCRAP OR JUNK WANTED
for recovery of the Nitrate and Acetate cellulose.
Photographers films and stills also wanted.
LLOYD'S, 72, Bridge St., Christchurch, Hants.
Dealers in Photographic machinery, materials and appliances

Song Hit of Hellman Film

What is expected to be one of the biggest song hits of the war has been especially written for Marcel Hellman's new production, the romantic comedy thriller, "They Met in the Dark." The song is "Toddie Along," which has been written for Phyllis Stanley by musical director Ben Frankel, who has also composed the music for the film.

The scene of the performance of this tentative song hit is a theatrical agency, a spectacularly contrived setting in which all types of artistes come and go, and dozens of chorus girls are preening themselves humming and dance-stepping as the strains of the music filter through the various rooms.

Ronald Chesney, popular maestro of the mouth organ, has also had special numbers written for him. It is while he is recording at the agency that Karel Stepanek enters, and moving through the various groups casts an eye on a beautiful blonde, Joyce Howard, whose acquaintance it is obvious he intends to further as soon as possible.

Marcel Hellman is moving along at a steady pace with "They Met in the Dark," which stars James Mason, Joyce Howard and Tom Walls at the head of a very strong box-office cast of more than thirty popular artistes, including Phyllis Stanley, Edward Rigby, Ronald Ward, David Farrar, Karel Stepanek, Betty Warren, Walter Grisham, Ronald Chesney, Eric Mason, Patricia Medina, Finlay Currie, Henry Hewitt, and Anthony Holles.

"WARN THAT MAN"

Some thrilling rescue work at sea, and good make-up work, are the highlights of the current shooting for "Warn That Man," Vernon Sylvaine's comedy thriller, at Welwyn.

The mixing of actual sea shots and studio-built cargo ship in distress has been convincingly carried out. Gordon Harker, who co-stars with Raymond Lovell, has to put over some neat cockney humour while floundering in the sea.

On another stage is a set representing a fine old-country mansion elaborately furnished, with Jean Kent and Raymond Lovell, as Lord Buckley, wso is soon to become a prisoner in his own house. The action takes in some suspensive gun-play as a plane alights in the grounds and from it come two very grim-looking Germans, and a perfect double of Lord Buckley, ready to take control and receive the important Cabinet Minister Lord Buckley is expecting to entertain that week-end. Their plans go awry when Harker, as George, turns up and releases the real Lord Buckley in time to warn the expected visitor.

Others who play important rôles are Finlay Currie, Anthony Holles, Anthony Hawtrey, Pat Ahearne, John Salew, Frederick Cooper, Phillip Friend and Veronica Rose.

REORGANISATION IN A.T.P.

Publicity Changes

THE reorganisation and expansion of the publicity department of Ealing studios are believed to be a preliminary to a change in distribution policy, details of which will be announced shortly, and with which the recent appointment of D. E. Griffiths as General Manager of A.B.F.D. is not unrelated.

Supervision of all branches of publicity will be centralised at the studios, with M. Danischewsky in charge.

A department will also be set up in town to deal with future distribution, publicity, advertising, exploitation, accessories, etc., with Hugh Findlay in charge. Hugh Findlay will also act as liaison between the Ealing organisation and Government and Service departments.

M. Danischewsky, who left publicity early last year to join the Ealing scenario department, will continue with his script work in addition to his new duties.

"THE FLEMISH FARM" ENDING

Their final studio shots completed on the Two Cities-Jeffrey Dell production, "The Flemish Farm," directed by author Jeffrey Dell and produced by Sydney Box for G.F.D. release, the unit, headed by Jeffrey Dell, have left for location sequences to be filmed on an aerodrome.

These exteriors deal mainly with the arrival of the remainder of the Belgian Air Force Squadron who escape from German-occupied Belgium, and some exciting scenes in which the R.A.F. also take part. Many of the personnel will be used as well as local talent for some of the crowd shots.

"Excellent general entertainment of tremendous TOPICAL appeal"—

That's how "The Cinema" described

"TOMORROW WE LIVE"

Tops!

ORCHESTRA WIVES

FOOTLIGHT SERENADE

KATINA

A-HAUNTING WE WILL GO

TALES OF MANHATTAN

KEEP
SPINNING
WITH 20th

THE
LEADERS

BATAAN EPIC THEME FOR TWO FILMS

M-G-M Producing Dramatic Russian Film

WITH Robert Taylor in the starring rôle, an all-male cast of one of the greatest array of players in Hollywood annals was set recently for "Bataan Patrol," Metro-Goldwyn-Mayer's stirring drama of the last stand of American troops on Bataan, which has gone into immediate production.

Playing the featured rôles in the story are George Murphy, Thomas Mitchell, Richard Whorf, William Gargan, Desi Arnaz, Phillip Terry, Richard Carlson, Barry Nelson and Kenneth Spencer. Tay Garnett is directing, with Irving Asher as producer.

The screen play, an original by Robert D. Andrews, provides high drama for each of the rôles. Soldiers, marines and sailors fight a deadly delaying action at a bridge which the Japanese must take to continue their advance along Bataan. Taking a terrific toll of the enemy, the Americans die one by one, until the last survivor stands in his own grave firing a machine gun until cut down.

Taylor portrays Sergeant Bill Dane, veteran leader of the suicide patrol. Mitchell is Corporal Jake Feingold, pal of the Sergeant. Murphy is Lieut Steven Bentley, navy flyer. Whorf is Corporal Barney Todd, suspected of murder and desertion in days before the war, but a hero in this action. Arnaz is an American of Mexican parentage, Terry a captain not long out of West Point, Carlson a medical corps man, Gargan a deadly marksman, Nelson a private and Spencer is a negro soldier, but all make the supreme sacrifice together.

Joan Crawford and Merle Oberon Co-Star

Joan Crawford and Merle Oberon were announced recently as the first co-stars for "Cry Havoc." Mervyn LeRoy will direct, and Jane Murfin has been assigned to write the screen adaptation.

Written as a play by Allen Kenward, an M-G-M short subject director, it is the story of 13 nurses under fire at Bataan. This powerful, dramatic story of the last hours on Bataan will be given authentic documentation by Col. Milton A. Hill. Col. Hill, who was Inspector-General under General MacArthur at Bataan, and who was on the last submarine to leave Corregidor, has been engaged by the studio as technical adviser.

Miss Crawford will appear in the rôle of Pat, with the characterisation of Smitty going to Miss Oberon. Many more important castings are still to be completed.

Allan Kenward's original play was produced by Vladimir Sokoloff at the Beechwood Theatre, Hollywood, with an all-woman cast, and will be brought to the Broadway stage by the Shuberts.

"Russia"

Famous conductor Albert Coates will appear in the forthcoming M-G-M dramatic film, "Russia," originally titled "Scorched Earth."

"Russia" will be brought to the screen under the direction of Gregory Ratoff and production of Joseph Pasternak. Walter Pidgeon is scheduled for the leading rôle.

The direction of Ratoff should add realism to the film, for he was born in Russia and spent his early youth there previous to going to Hollywood, where for many years he has been well known in England both as an actor and director of films.

Spencer Tracy and Irene Dunne are to star in "A Guy Named Joe," which is the temporary title of a film to be based on Army air production. It is Miss Dunne's first picture under her long-term contract with M-G-M.

Bud Abbott and Lou Costello will co-star in two pictures for M-G-M. One, starting about the beginning of March of this year, the second to be made during next year.

"Faculty Row"

Herbert Marshall, Mary Astor and Susan Peters will play the top rôles in Metro-Goldwyn-Mayer's "Faculty Row," written by a young college student, who submitted it to M-G-M in the hopes that it might get him a job. He not only got the job, but his play was purchased.

Marshall will appear as a college professor in the domestic comedy, with Miss Astor as his wife. Susan Peters, Hollywood's leading star prospect since her performance in "Random Harvest," will play Susan, Miss Astor's daughter, who tries to break up the marriage.

Jules Dassin, who just completed "Reunion In France" starring Joan Crawford, will direct, with Robert Sisk producing.

Bill Noble wrote "Faculty Row,"—as a play, while attending the University of Washington, and sent it to M-G-M along with his application for a job as a junior writer. He and Ian McClellan Hunter wrote the screen adaptation.

"Girl Crazy"

If Mickey Rooney appears in many more musical films he will have proved his reputation—that he can pick up any instrument in an orchestra and "give out" sweet and mellow.

In "Babes In Arms" he played trombone and piano; in "Strike Up The Band" it was the drums and xylophone; "Babes On Broadway" proved his ability with banjo, and piano again.

Now, in Metro-Goldwyn-Mayer's "Girl Crazy," Mickey will pick up a new instrument—the accordion. He will have two numbers with it in the picture, once accompanying Judy Garland.

"B's" AND HONEY FROM COLUMBIA

Boris Karloff in THE BOOGIE MAN WILL GET YOU (Columbia)

"SILVER SKATES"

Wonder Camera Used in Pathe Super

Stroboscopic cameras which film 1/30,000 of a second are being used by Monogram to take pictures of their $500,000 spectacle production, "Silver Skates," now nearing completion.

Cables to W. J. Gell, managing director of Pathé, from Ray Johnston, arrive daily eulogising the gorgeous background, brilliant direction and masterly work of the all-star cast headed by Kenny Baker, Patricia Morison, recently in this country to entertain U.S. troops, Joyce Compton, Belita, Danny Shaw, Irene Dare, Frick and Frack, and Ted Fio Rito and his Swing Orchestra.

When cut this picture will contain more footage than any other production in the super class from Monogram to date. It is, of course, their most ambitious and costly production to date.

Bigger Programme Pictures

AFTER the "... come the "B... Columbia has emba... policy of seeing ... stands for bigger ... in the "programm... category in futu... which, within ... cosmos, will be wo... lites to the compan...

...films ... and ...d on a ... "B" ...luctions ...icture" ... — films ... r own ...hy satel... supers.

The "B" unit ... studios—once waggishl... as the "Bee-Hive"—... own niche in the film... only are the pictures ... winning respect from ... but the allocation of bi... made to them is refl... quality of the films th...

Columbi... referred t... made it... ield. No... produce... Hollywood... er budget... ted in th... nselves.

During recent week... has given the exhibito... office winners as "Th... Talk of th... Town," "My Sister Eileen," an... "You Were Never Lovelier." A... present a number of other big A... are being prepared for release, suc... as "Something To Shout About,... "Commandos Strike at Dawn,... "The Desperadoes" and "A Nigh... to Remember." But accompanyin... them in due course, too, will com... a flock of smaller budget films tha... are, in their own right, "big time."

"The Power of the Press" is ... good example of fine production... vital action, and ultra showman... ship. Lee Tracy, Guy Kibbe... Gloria Dickson, Victor Jory and ... other sterling players place th... one in brackets far above the usua... programme-picture classification... Reports from Hollywood indicat... that there were no drones aroun... in the "Bee Hive" when this an... others were turned out, fo... enthusiastic work has been put i... by the unit on "Two-Man Sub... marine," vivid underseas drama... "Professional Model," whic... seems to carry sound implication... for some good showmanship.

"Black Market," about war tim... racketeering, is another time... theme which will be exploited h... the so-called "B" unit. Als... under way is an, as yet, untitle... musical which may well be the su... prise of the year in its ... lass.

There is certainly bu... g in th... "Bee-Hive"! There ... a line-u... of B's for which the col... quialis... "It's a honey" is claime... n ever... cast.

Greer Garson and Ronald Colman in RANDOM HARVEST (M-G-M) which continues its triumphant run at the Empire, Leicester Square.

S.O. Opening-... Condition

Tynemouth Town Coun... monthly meeting, confirme... Committee recommendation... motion the necessary machi... day films.

It is to be a condition of ... that the times of opening s... stricted to 7.30 p.m.

It is the opinion of the Co... is not necessary at the pres... a percentage of the seats in ... to be reserved for members ... only.

Rotherham Borough Cou... fixed the dates for occas... opening for March 14 and ...

NAMES in the NEWS

"Bill" Pepper Mentioned in Despatches : Chariton's New Post : Manageress at Fakenham : Folkestone Appointment : Foulds for the "Invasion Coast"

FLIGHT-LIEUT. W. A. R. (Bill) PEPPER, general manager of the Warner Theatre, Leicester Square, and now with the R.A.F., has been mentioned in despatches. News of the honour has caused general satisfaction in Wardour Street and the West End, where Bill is one of the best known and most popular kinema personalities. He won his wings with the R.F.C. in the last war, and was in the Independent Air Force which was preparing a blitz on Berlin when the 1918 Armistice was signed. He joined the R.A.F. on January 22, 1941. His mention in despatches was listed exactly two years later—on January 22, 1943.

The resignation of **Albert A. Harrison** has been followed by the appointment of **Alexander L. Greig** as manager of the Clifton, Perry Barr, Birmingham. He comes to the Midlands from the Broadway, Waltham Green, and earlier in his career had charge of the Savoy, Northampton.

Peter Reddaway, recently promoted to management of the Odeon, Herne Bay, from his post as assistant manager to A. W. Garrett at the Embassy-Odeon, Billingham, is following the lead of his predecessor, G. Saunderson, in inventing hotel gadgets to promote the good of his house, and was described in our showmanship columns last week.

W. J. Vickery, well-known kinema manager, is now back in the West Country again in charge as operator of a M. of I. mobile film unit. For several years Mr. Vickery was in charge of the Tivoli, Weston-super-Mare, which was destroyed last year by enemy action. He left Weston before the war to join a North Country circuit and managed various kinemas in that area. Joining the R.A.F., he was transferred to his present job, where he travels round entertaining the troops. He covers about three to four hundred miles a week, and gives on an average two shows a day.

Arthur Dowding, general manager of the Coronet Circuit, Birmingham, announces that **Stanley Baker,** formerly well known on the Odeon Circuit, now has charge of the Coronet, Small Heath. Mr. Baker, who succeeds the late G. W. Bailey, comes to the Midlands from the Odeon, Burnley, of which he has had charge for the past two years. He has occupied managerial positions for Odeon Theatres, Ltd., during the past seven years in various parts of the country.

We hear that **A. L. Neighbour,** at present managing the Odeon, St. Austell, is resigning his position there and seeking another appointment. He will be recollected for his splendid work at the County Kinema, Fleet, and previously at the Regal, Wimbledon. His ability as an enthusiastic publicity campaigner is recognised, and he has qualified as a member of "The KINE. Company of Showmen."

Charlyes G. Roberts (59), former projectionist at Empire, Burnley, interred on January 14, was one of the first operators in the district. During the last war he served in the Royal Ordnance Corps and was gassed, being invalided out in 1917. Later he entered the license trade.

Owing to ill-health, **Robert C. Angus,** manager of the Regal (A.B.C.), Rochdale, has resigned. At a farewell party held in the Wellington Hotel he was presented by the staff with an electric fire.

Mr. Angus has been at Rochdale for eight months, but unfortunately contracted chest trouble owing to the climate being unsuitable to him.

H. T. Rudd has relinquished his appointment as house manager of the Troxy, Stepney, which he has held since last October. He has been in the Trade for 29 years and at various times has served with the three major circuits.

Congratulations to **L. F. Wright,** who has been fireman at the Hackney Road Odeon for the past seven months and was recently promoted to be trainee assistant manager.

Sorry to hear that **H. Newbould,** manager of the Brixton Palladium since January, 1937, is indisposed. In his absence **R. Hawkins,** who abandoned the law to enter the film business with A.B.C. last March and has been house and relief manager at the Elephant and Castle Theatre under V. S. B. Coombe for the past eight months, is temporarily in charge.

Mr. Coombe has lately been joined by another trainee assistant manager at the Elephant and Castle in the person of **W. Sergeant.**

Arthur Kingdon, well known to visitors to Folkestone as the player of the Lafleur organ at the Leas Cliff Hall, is to join the colours this month. He was one of the popular Novelty Trio, the other members being Roma (vocalist) and Jimmy Fawcett (drummer).

With the temporary closing down of the Regal Theatre, Southend-on-Sea, **Fred Bull,** the popular manager, was presented with a handsome cigarette case as a parting gift from his staff.

Arthur Esgate, whose record was given in January 7 issue in our "Organists in H.M.'s Forces" section, has now commenced his duties as melody purveyor at the Regal, Bridlington.

New manager of the Gaumont Palace, Chester, in succession to G. B. Haydock, who died recently, is **R. Wilson-Padgett,** who had been employed at the kinema since March last as assistant manager and organist. Before coming to Chester he had been at the Forum, Birmingham (A.B.C.) as assistant manager and organist; organist at the Theatre Royal, Bury; and manager at a kinema at Leigh-on-Sea, Essex.

A. V. Hancock now has two assistants at the Hackney Regal. In addition to **R. Thorburn,** who, after spending five months at the Islington Carlton and Holloway Savoy, joined him in November, **S. Dove** has now been posted to the hall. He is a newcomer to the business, recently invalided out of the Forces.

Stephen Sanders has been appointed as assistant manager under Sam Newberry at the Odeon, Norwich. Prior to joining the Odeon Mr. Sanders served with a Devonshire Regiment, from which he was discharged on health grounds in February, 1942. Immediately following his discharge he went as assistant at the Odeon, Plymouth, and from thence to his present position in Norwich. Before joining the Army Mr. Sanders was for many years a publicity newspaperman, being South Wales representative for Odhams Press Ltd. for ten years.

Miss Norah English has been appointed temporary Manageress at the Central Cinema, Fakenham, Norfolk, succeeding W. G. Corpe, who had acted as managing director since the kinema opened ten years ago, during which time Miss English has acted as chief usherette.

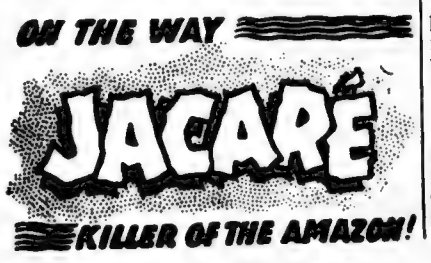
Harold Marsh has been appointed by the Gaumont-British Corporation as resident manager of the Haymarket Picture House, Norwich, taking over from manager Almond Jones, who, owing to health grounds, has been given a smaller G.-B. house to manage in Birmingham. At the outbreak of hostilities Mr. Marsh joined the Tank Corps, with which he served with outstanding success till 1941, when a serious leg injury put an end to his military career. Following his discharge, he was appointed manager at the Picture House, Leicester, a post he held until his transfer to Norwich.

Joseph Hagon, who before volunteering for Naval service was foreman at the Majestic, West Hartlepool, has now qualified as a First-class Telegraphist. He is attached to the First Submarine Flotilla. In an airgraph greeting-card a submarine is shown with the crews' washing hung up to dry. A notice on the deck of the submarine states "Business as Usual over the Christmastide."

F. W. Foulds, formerly at the Mayfair, Caledonian Road, has been appointed manager of the Central, Folkestone. He was for many years with Odeons, and was one of the five managers who gave blood transfusions to Oscar Deutsch during his last illness. Mr. Foulds was in charge of London kinemas during the worst of the raids, so the somewhat "touchy" atmosphere of the Kent coast should not be strange to him.

E. Simpson, who has been appointed acting manager of the Odeon, Weston-super-Mare, was in charge of a London kinema during the heavy blitzes on the capital. He then came to the West Country, where he was again subjected to enemy attack. He has been at Odeon theatres in Bath, Torquay and Exeter.

The many friends of **Cecil A. Paice,** of whom we said last week that he was looking for an opening in his old sphere after having been declared medically unfit for further service in H.M. Forces, will be pleased to hear that he has now been appointed manager of the Theatre Royal, Portsmouth.



C. Chariton, until recently booking manager for Anglo-Scottish Theatres, Manchester, has joined the staff of the J. F. Emery Film Circuit Manchester Chariton was a one time exploiteer fo Universal and United Artists He was the firs manager of the Capitol, Didsbury. He lef Anglo-Scottish Theatres as the result of the acquisition by Odeon of the Lido, Burnage, and the Pyramid, Sale.

Edward Rhodes, the manager of the Odeon Theatre, Guildford, for the past five years, has been transferred to Chester. He will be much missed in Guildford. His work for old people and children have been commended by successive mayors of Guildford, who with others interested in the town and in the welfare of its people have found in him a ready and powerful helper. He has been an active supporter of the Air Training Corps and has interested himself in the borough youth movement.

His many Trade friends in the Midlands will heartily congratulate **Claude Solomon** upon his appointment as manager of the Birmingham branch of Paramount in succession to J. Stern. It will be recalled that Mr. Solomon resigned the post of Midland manager for Pathé in November last, and shortly afterwards became special sales representative for Paramount in the area. There are few better known or more popular men in Midland kinema circles than Mr. Solomon, for he has an unbroken record of 24 years' association with the territory, dating from the time he was Stoll's Nottingham representative.

George Senior, manager-organist at the Grand, Southport, has been appointed organist of the Ritz, Aldershot, and the Ritz, Woking.

Congratulations to **A. M. Tolfree** from the Trade on the occasion of the birth of a son on January 28. Mr. Tolfree is well known by all sections of the Trade in Yorkshire, and is at present director and general manager of the Playhouse and Grand Electric kinemas, Wakefield. Prior to his present position he was manager for W. Farrent Gilley at the Picture House, Paignton. He entered the Trade as assistant manager in the Paramount circuit and was for some years connected with the Capitol, Cardiff, and the Finsbury Park Astoria, London.

After having been closed through enemy action since the earlier days of the war, the Empress, Hackney, was reopened by Twentieth Century Cinemas, Ltd., early last December, it having been found possible to carry out the necessary repairs and renovations.

The manager is **Archie Graham,** who has been in the theatrical and kinema business for many years and has toured extensively in India, Africa and Australasia. He controlled the Regal, Cairo, from 1936 to 1938, when he returned to this country to take over the King's Theatre, East Cowes, I. of W. He has also done broadcasting.

Apart from repairs, the interior of the hall has been redecorated and the frontage touched up. The film with which the hall reopened was "Pied Piper" (20th-Fox).

Robert Fish, until recently at the Regal, Chester, and formerly in charge of Liverpool kinemas, has taken up duties as manager of the Regal, Southport. He has been discharged from the Royal Corps of Signals after two years.

SHOWMANSHIP IN WAR TIME

Conducted by THE SHOWMAN

A Feature Run Under the Auspices of the "Kine." Company of Showmen

WE have always been presented with the stimulating picture of the large circuits fighting each other for the first-run rights of the best box-office attractions week by week. A remark I overheard recently makes one wonder whether this is as true as we always believed. I heard a circuit manager moan that his booking department doesn't always send him the best films of the week, which consequently go to his circuit opposition. His explanation of the supposed reason for this was not lack of acumen by the booking manager, but the possession by that individual of unusual canniness. "If he has a choice of two films," commented the showman, "one of which might be expected to take £500 here in a week but would cost more than the other, which might be expected to rake in only £250, I suspect that he settles on the cheaper production, arguing that a smaller certain profit is better than a problematical big one at a higher cost." Whether this is true or not, the fact remains that the circuit in question continues to trade profitably enough to pay its booking genius the kind of retainer I should be only too pleased to receive, so the policy must pay.

A Novel Prize

SOUTHPORT Palladium ran a competition open to W.A.A.F.s for which the prize was a trip to London and a visit to a G.-B. studio for the best criticism of the film "This Above All." The submitted papers were adjudicated by J. A. Bardsley (publicity officer for G.-B.) and C. Brown, manager of the Palladium. Leading Aircraftwoman M. Riddel was the winner.

GIROSIGN

Will be pleased to quote for

HAND-WRITTEN POSTERS

Efficient Staff Always Ready

STILLS
CATEGORY BOARDS
STARS

GIROSIGN LTD. GERRARD
90 WARDOUR ST., 3526
LONDON, W.1 3527
2336

Bite on That

A "SERVICES' NIGHT" audience could hardly believe their eyes and ears at the Exeter Odeon on Friday night. They had heard and read of Oriental mystics who impaled themselves on nails, walked through fire and danced on swords. But on the stage on this occasion they saw the extraordinary spectacle of a sergeant of Marines take an ordinary glass tumbler, bite out pieces of it, crunch them in his mouth and then swallow them, aided by an occasional sip of water! That was bewildering enough. But it was not all. Coolly, and as though it were an ordinary achievement, the sergeant proceeded to take a piece of paper, set it on fire and swallow the flames!

The only outward and visible effect of this remarkable performance was a tiny cut on his lower lip.

Oldham's Oratorio

THE choir of the Oldham Musical Society added to the beauty of "The Great Mr. Handel" when they assisted at the Odeon and ensured the success of the picture by assembling 50 strong to sing the "Hallelujah Chorus" in perfect syncronisation with the film's sound track. It was a triumph for the choir, its conductor and for W. S. Bobby, who, in addition to arranging this augmentation to the musical side, built up a foyer display consisting of a background 10 ft. high by 5 ft. wide covered with Handel's scores borrowed from the Municipal Library, and made tie-ups with four of the town's music dealers.

For Charity

MANAGER ALBERT BUTTERWORTH, of Darwen Olympia, raised over £82 with a stage show on Sunday for the R.A.F. and the local A.T.C. Squadron Leader R. Reader's boys gave the programme. Sqdn. Ldr. Reader sent this message to Mr. Butterworth: "Congratulations. Good effort. Always pleased to help A.T.C. To-day's Cadets, to-morrow's Pilots Good luck."

Albert has now raised over £1,500 for charities by his Sunday shows.

SOUND SYSTEMS RCA

Help by "Wire"

The manager of the Odeon, York, G. S. Moorse, received a telegram from Bud Flanagan and Chesney Allen in connection with the local screening of "We'll Smile Again," which he promptly used with effectiveness as an exploitation attraction by using the message on a large poster outside the kinema.

The telegram read:

"We see it's York's chance to laugh again. We would like to have been with you to meet all the grand people of your town, but we cannot get the time off from the studio. All good wishes to your friends.—Bud and Ches."

A tie-up with Kennards Ltd., at Croydon, arranged by F. B. Prior of the Savoy. Another British Lion Competition entry.

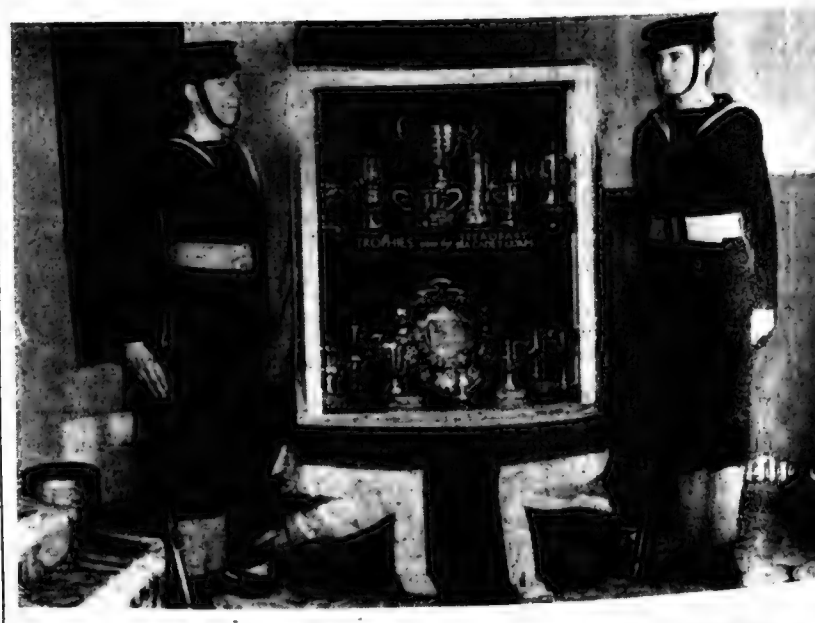
V.C. Hero's Speech

A pleasant interlude at the Regal, Old Kent Road, where the Noel Coward epic, "In Which We Serve," was being shown, was an address by that doughty commander of "Q" ships in the last war, Vice-Admiral Gordon Campbell, V.C. D.S.O.

Prior to speaking to the audience, the Bermondsey Naval Cadets, who lately lined the stage, had the honour of being inspected by the Admiral, who commended them on their smart appearance.

E. B. Marshall, the manager, then introduced the Admiral to the large audience. After commenting upon the efficiency of the Cadets, the Admiral alluded to the fact that he himself was one of 16 children and had been in the Navy for 43 years. He stressed that the Navy is of vital importance to ultimate victory, and that without a strong

Continued on page 43



One corner of the Regal's vestibule, at Kingston-on-Thames. Entry of British Lion IN WHICH WE SERVE Competition.

SHOWMANSHIP—continued

Navy the Army and Air Force could not achieve that desired end.

In conclusion he recited Nelson's prayer.

Other speakers addressed the audience during the week, and for Saturday's finale the stage was decorated with flags, and the full contingent of Cadets lined up, while the packed theatre was addressed by their commanding officer, Lieut. W. A. Palmer.

"Wake Island" Wakes

A FORCE of 1,000 attended a special screening of Paramount's saga of marine heriosm, "Wake Island," at the Odeon Theatre, Harlesden, on Saturday morning. The company included members of the American Forces, Home Guard, N.F.S., Civil Defence, A.T.C., W.J.A. Corps and Sea Cadets. The crowded audience also included the Mayor of the borough and members of the local council.

This special presentation of "Wake Island" attracted widespread interest and attention, and the picture was given a tremendous "send-off" as a result of this important event.

Prior to the showing of the film, speeches were made from the stage of the theatre by the Mayor and Alderman Rye. The screening of "Wake Island" was preceded by a variety show on the stage, and subsequently the American representatives were entertained by the management.

This special session was arranged by the manager of the theatre, Mr. Field, in conjunction with Paramount.

Additional Choral

FOR his presentation of "The Great Mr. Handel" at the Ritz, Chelmsford, Manager Francis W. Minde arranged a special stage prologue each evening featuring a choir of 100 voices from Marconi and Crompton Parkinson Choral Societies, with ochestral accompaniment in excerpts from Handel's "Messiah." Alfred C. White conducted, the soloist was Robert Capel, and the "Largo" violin solo was played by Alfred Bevan. The innovation was greatly appreciated by the large audiences.

The Bishop of Chelmsford (Dr. Henry Wilson) and Mrs. Wilson attended a special pre-view, and were received by Norman L. Adams (assistant controller, Odeon Theatres, Ltd.), and Mr. Minde. Others present included the Editor of the *Chelmsford Diocesan Chronicle*, the Rev. J. Monks, who came from Earls Colne for the pre-view, the Rev. J. H. Upton, Vicar of Writtle; Miss Evelyn Roffey, well known as a critic of music; and R. W. Revans, Assistant Education Officer for Essex.

"The Great Mr. Handel," " said the Bishop, "was an excellent example of the elevating power of the kinema at its best and should appeal to all who appreciate a high-class film."

Two morning performances were given for schoolchildren, which were well attended.

For the B.N.C.F.

A VERY good display on the façade of the Regent, Weston-super-Mare, was made by Manager Leo D'Ayton when he was showing "The Fleet's In" (Paramount) at the house. Mr. D'Ayton took a collection in the foyer of the theatre for the Gaumont-British Navy Comforts Fund and realised over £73.

He secured some excellent publicity through the medium of the local newspapers and had a very successful week with the picture.

Collaboration

THE visit of Oscar Rabin and his Band to the Plaza Ballroom, Derby, presented A. N. Lilley, of the Hippodrome, with an excellent medium for exploitation, and it is to his credit that he took the opportunity for collaboration.

Rabin's visit was the high-light of local dancing, and the picture was "The Road to Morocco." Not only did Rabin plug the tunes from the film, but on a number of occasions he mentioned the title, name of the theatre and date of showing. Window displays of music and records, with cards and stills, were to be seen at Messrs. Dalton, The Spot, and Marks and Spencer's, while inside on the music counter and on the record counters at Woolworth's Stores records and music were shown along with teaser cards.

World Front

ONE of the finest and most ambitious war time lobby displays in a Manchester theatre has been inspired appropriately enough by "In Which We Serve."

Central feature is what is reputed to be one of the largest maps in the world, which was loaned by the *Daily Telegraph* to W. A. Hockman, the general manager. The entire wall of the foyer was occupied by exhibits, which mainly were charts of all the ships in the British Navy and scores of Navy and Army photographs, all neatly and arrestingly framed. Many of these were quite recent shots from the *Telegraph* library.

Last week Hockman received a telegram from Noel Coward regretting inability to attend the opening night.

Night Prowlers

A JUNGLE scene in the foyer and an excellent window display tie-up with numerous stuffed jungle denizens to attract attention were the result of forethought and labour by R. Tatton, Palace Cinema, Hanley, for his exploitation of "Tarzan." Here is another unfortunate instance of poor photographs, giving inadequate definition to the display and therefore unsuitable for reproduction.

Excellent topical vestibule display, arranged by W. A. Hockman, at the Gaumont, Manchester, for IN WHICH WE SERVE (British Lion)

Astoriart

I SPENT another quiet and pleasant half-hour recently making the rounds of Chris. Wood's multiple "peep-shows" at the Finsbury Park Astoria, and found them as attractive and ingenious as ever, with plenty of variety to please all tastes.

There have always been tropic island stories since the films began to translate fiction, and we know what to expect when the publicity artist reveals an alluring view of Pacific waves lapping a palm-shaded shore on which reclines a dusky damsel barely concealing her contours beneath a figured sarong. Such was the first panel I noticed, and the picture concerned was United Artists' "The Moon and Sixpence." There was no moon, but the vision was cheap at the price. The next item formed a marked contrast, for it showed Laurel in near-Eastern habiliments doing the Indian rope trick, while Hardy essayed to charm the rope by playing on a flageolet. This adequately announced "A Haunting We Will Go" (20th-Fox). For "The Navy Comes Through" (RKO-Radio) there was a photo head of Pat O'Brien against a flag within the borders of which appeared a destroyer steaming at speed. The display for "George Washington Slept Here" (Warner) was again in comic vein and showed Jack Benny sitting up in a ramshackle bed, with bats fluttering round his head and an enormous candlestick on the floor. "Footlight Serenade" (20th-Fox) was represented by a simple model which reverted to the alluring. Betty Grable was shown in a skin-tight dark gown looking her most seductive amid a welter of flying crochets and sparkling stars.

Talk for Two

A BRILLIANT effort was made by L. S. Stevens, National, Chatham (G.-B.), to exploit his double-feature programme of the films "Highway to Freedom" and "This Above All."

Three weeks before play date, microphone announcements advising patrons to be sure to see this widely discussed double-feature show had their effect, more especially as the unfortunate death of Eric Knight, author of "This Above All," had given national publicity to the film.

A window display was obtained with the local War Savings Committee, in the centre of which a poster worded "Save—for Victory. 'This Above All' is your 'Highway to Freedom'" was placed, and at either side framed stills from each film; the display being supported with savings publicity.

Mr. Stevens was quick to see the opportunity afforded by Press discussion regarding the authorship of the white traffic line, and used this in connection with his front-of-the-house slogans.

Colouring "Bambi"

IN order to bring the screening of "Bambi," Disney's latest cartoon success, before the notice of the younger element of the Norwich picture-going public, Manager Berwick commenced his publicity campaign a fortnight before show date at the Regent Cinema.

Making contact with the editor of the "Children's Corner" of the *Norwich Mercury*, Mr. Berwick offered three prizes value 15s., 7s. 6d. and 5s. for a painting competition, the efforts of the prizewinners to be forwarded to Mr. Disney.

Notices of this offer were published in the paper over an outlined sketch of Bambi amidst a floral background which made the nucleus of the competition. Coloured slides of the picture and offer were shown at each performance. During show week the prizewinners and their parents were guests of the management. There were many entries in the competition, and from the box-office results it would appear that the competitors visited the theatre in person.

Civic members and a few of the Overseas troops who were welcomed at Harlesden's Odeon, by manager Field at a special showing of WAKE ISLAND (Paramount)

The Bishop of Chelmsford (Dr. Henry Wilson) with Mrs Wilson, manager F. W. Minde and R. W. Revans (Asst. Educational Officer for Essex) at the Ritz, Chelmsford to see THE GREAT MR. HANDEL (G.F.D.)

SHOWMANSHIP

Continued

Behind the Guns

THE illustration of a display from Gerry Blake (resident manager, Odeon, Uxbridge) shows the vestibule "set" at that theatre for Paramount's "Wake Island," for which the figures, machine-gun and flags were kindly loaned by D. and P. Studios.

A point of interest is that the sand-bagged emplacement and the pictorial action background were made up from old publicity cards, and were, as usual, painted by J. F. Gavin (Assistant Manager).

Gerry Blake has asked me to point out (for the benefit of friends in the Trade who might be tempted to make some "cracks" that the "dummies" are the ones *inside* the emplacement. The other two are (left) J. F. Gavin and (right) Gerry Blake.

The display caused terrific interest at Uxbridge, both during the week previous and during the week of screening.

New Blood

A SNAPPY little foyer display for "Mrs. Miniver" exploitation reaches me from O. W. Ames, manager of the Regent, Sowerby Bridge, a new aspirant for membership of the KINE. Company of Showmen.

His ideas show promise, and his help in the social service side has made him popular in his district, for his charitable efforts have been successful in raising over £548 for the seven calls he has made upon the good nature of his patrons for local and national collections. Excellent for a widely scattered district with a small population.

Fire!

JOHN GEE has a trick of doing the unusual at Hendon Odeon, as previous reports of his activities have indicated. His latest idea took the form of a surprising fire-fighting exhibition in the circle lounge. This was lined with models—some of them 10 ft. high and most of them of a futurist type, in which robot fire fighters were shown dealing with incendiaries. All the local fire parties and every one interested in beating the fire-bug were invited to examine this free demonstration, and they needed no second bidding, but thronged in by the hundred. There was no connection between this and the film programme; it was just another item of public service.

Bognor Benevolence

WIDE-AWAKE John Slatter, whose methods of managing the Odeon, Bognor, keep him well in the picture, has recently totalled £18 as his year's collection for the Benevolent Fund.

Many angles were responsible for this fine amount, first and foremost being the loyal support of the theatre staffs. The office section gave a silver coin apiece each week, the house staff made frequent copper contributions and also handed over all tips. At the staff's party £5 was the result of auctioning local tradesmen's gifts, and, apart from all these, the Odeon patrons and the Friday night artistes have helped the good cause. Bravo, John! A worthwhile effort indeed.

What a Man

A SUM of £970 5s. 5d. is the handsome contribution by the Forum, Southampton, to the A.B.C.'s effort on behalf of the Defenders of Stalingrad Fund.

Clifford Phillips, manager of the Forum, to whose enthusiasm and enterprise this splendid result is mainly due, was a little disappointed that he did not hit the £1,000 target which he set, but the figure attained, though just short of his objective, may yet be high enough to "top" the country in the A.B.C. effort.

A variety of methods were adopted to raise the money, the principal being theatre collections. Sunday afternoon concerts, with famous dance bands such as Nat Gonella's and Oscar Rabin's as the leading attraction, provided another big source of income.

A stage performance of the play "White Cargo," put on after the last film show one night, was another effort for the fund.

Clifford Phillips is a real "go-getter" in the cause of war charities. Last year the Forum, under his direction, raised no less than £1,174 for the Trade's effort on behalf of the R.A.F. Benevolent Fund—the total being the second highest in the country.

He is now working out ideas for the C.E.A.'s effort on behalf of the Red Cross Prisoners of War Fund and has already undertaken to make a drive for the Mayor of Southampton's Aid to China Appeal and is also planning another effort on behalf of the Merchant Navy Comforts Fund.

In all his work he receives enthusiastic support from P. Hellyar, his assistant manager, and other members of the Forum staff. Together they form a first-rate team.

Seizing the Chance

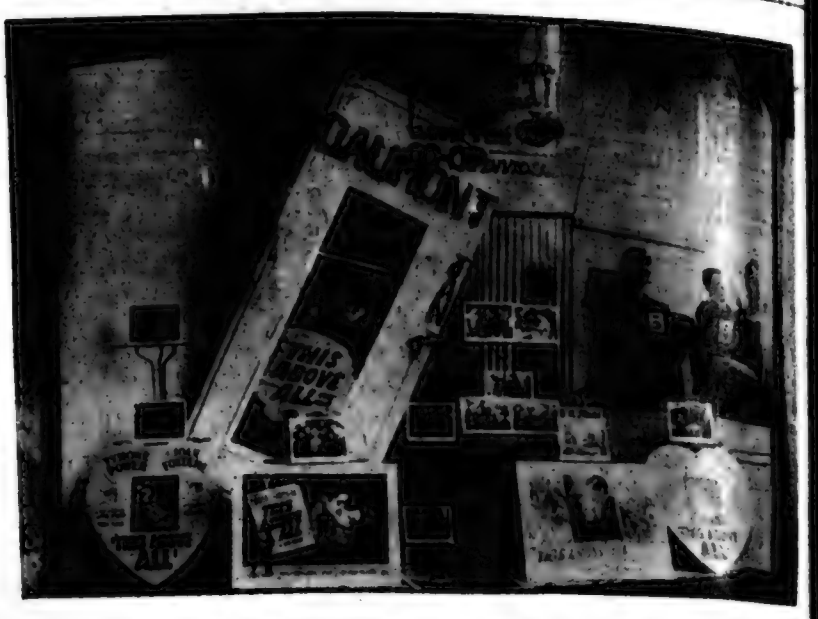
TAKING advantage of every opportunity for exploitation, R. C. Overs seized the chance to use the topical news of our Prime Minister's visit to North Africa.

When the news broke of the Casablanca meeting between Mr. Churchill and Mr. Roosevelt "The Road to Morocco" was the feature film at the Friars, Canterbury, so Mr. Overs immediately consulted with the local news editor and arranged for the printing of special double crowns worded: "Churchill and Roosevelt took the Road to Morocco—You take it with Bing Crosby and Bob Hope at the Friars this week."

Nine of these were posted over his outside publicity sites and one other was placed in an art frame on an easel, together with a current copy of a national newspaper with its headlines on the meeting, and displayed at the front-of-house. In the local newspapers also, appearing mid-weekly, he had similarly worded advertisements in his usual position.

Obviously, the great topicality of the event stimulated interest and brought increased business.

Excellent advance publicity on the screening previous to this stunt outlined above was obtained by co-operating with the two local music shops in the city—Messrs. Goulden and Messrs. Barrett. Both gave a display of sheet music from the film, together with stills, small cut-out figures and art cards linking up with the screening.



Striking window display arranged by Hebron Morland, manager of the Gaumont, Doncaster, for 20th Century-Fox's THIS ABOVE ALL. Excellent business resulted. (20th Century-Fox)

Grateful Thanks

MANAGER G. H. BARKER, of the Regal Cinema, Darlington, invited the cadets of the Darlington Wing Air Training Corps to view "Flying Fortress" during his week's showing. He has on previous occasions had the cadets to see films of a flying nature, such as "Target for To-night," "Dive Bomber," etc., and his generosity has been greatly appreciated. No doubt films of this kind are a great help, and the cadets show a keen interest.

On Friday night the Wing Band made their first appearance on the stage and received a great ovation.

The band, formed in May, 1942, was composed of drums and flutes, their first public parade being on July 5, 1942, after six weeks' training. Recently trumpets were added, and on Friday patrons heard the unusual combination for a stage show of drums, flutes and trumpets. One of the main difficulties is the constant changing of the personnel due to the lads being called up in their age groups. Credit must, therefore, be given to C. Gildersleeve, the warrant officer bandmaster, and to Flying Officer T. M. Hildreth for the training and administration.

The following extract from a letter of appreciation gives proof of the gratitude felt by the authorities for the assistance accorded by Mr. Barker:

"I feel that it is only fitting that I should write and thank you for your great kindness to the Air Training Corps last week.

"The cadets and officers who attended thoroughly enjoyed 'Flying Fortress,' and the publicity value which we obtained from the use of your stage for the band is very high, and we appreciate it very much," etc., etc.—O.C., Darlington Wing, A.T.C.

Help by A.T.C. Lads

FOR the screening of "First of the Few" at the Theatre Royal, King's Lynn, Manager J. Rose was fortunate in obtaining the help of the C.O. of the A.T.C., who loaned 20 models of Spitfires made by local boys. These were displayed in a large glass cabinet usually used for chocolates, and his chief operator arranged lighting at the back to give an impression of searchlights playing on the machines, which was very effective at night and caused quite a stir here.

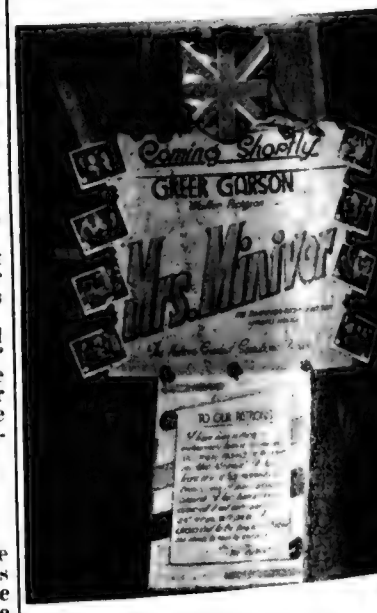
In addition, he was able to obtain large size paintings of Spitfires made by a local artist, which proved of great help in giving added interest to the box-office pull.

The arrangement of the models brought considerable favourable comment from patrons, and undoubtedly influenced attendance.

A SUPER RE-DRESSING or RENOVATOR FOR CINE SCREENS

Special Trade terms to Cinemas
W. O. FRIEND,
BUTE PL., ABERBEEG, MON.

Combination of talent resulted in this arresting display at the Odeon, Uxbridge, for presentation of Paramount's WAKE ISLAND



Neatly arranged display by O. W. Ames, Regent Cinema, Sowerby Bridge, for MRS. MINIVER (20th Century-Fox)

Excellent arrangement of window display in the window of Dolcis' Piccadilly branch

WINDOW DISPLAYS FOR LAUNCHING OF COLUMBIA'S "You Were Never Lovelier"

WITH a lavish exploitation scheme in keeping with such a sumptuously mounted production, Columbia launched "You Were Never Lovelier" most effectively to coincide with the première of the picture at the Gaumont, Haymarket. Provision was made for every factor likely to prove of publicity value. Newspaper advertising included adverts, and special display adverts in all the national morning, evening and weeklies, and special display adverts. in the Greater London Press giving a virtual 100 per cent. coverage.

The following window display tie-ups were arranged with prominent West End stores, most attractive and colourful designs being the main feature :

Dolcis Shoe Co., Ltd.—Four of the principal West End branches, 350, Oxford Street, Leicester Square, Marble Arch and Piccadilly Circus, each gave one of their main windows. An excellent display in each took the form of a book 4 ft. 6 in. high and opened at the centre. On the left-hand "page" was matter relating to the film, name of theatre, play date and coloured stills; the opposite "page" carried the wording "See This Grand Entertainment in Comfort by Wearing Lovely Shoes by Dolcis"; three small shelves on the right of the "page" held a lady's shoe on each, which completed a very attractive tie-up.

Woolworth's Stores at the following branches, 150, Oxford Street, 19, Tottenham Court Road and Edgware Road, each gave a complete window, with a display of 4 ft. 6 in. high, in connection with beauty preparations, using the words, "You Were Never Lovelier—Retain your Youth and Beauty by using the various preparations arranged around the display."

Chappell and Co., Ltd., New Bond Street, had a large display in their window stressing the musical numbers in the film. The display, 4 ft. 6 in. high, was headed with the words, "Songs You Will Soon Be Singing."

Jean Palma, of 362, Oxford Street, had a large display 5 ft. 6 in. high in the form of a trellis arch. Across the top were the words "You Were Never Lovelier When Dressed by Jean Palma." Coloured stills arranged each side of the arch, together with a ground-level row of stills and with details of the film made a fine display.

Lucille Gay, 522, Oxford Street, made a similar display to that of Jean Palma, set on a rostrum in the main entrance to the store. Across the top of the arch were the words "You Were Never Lovelier When Dressed by Lucille Gay."

Smart Bros., Ltd., 19-25, Oxford Street, W.—They showed a fine display of stills, together with a card 4 ft. 6 in. giving details of the film, etc. Two announcements, with the following wording : "In a 'Smart' Setting You Were Never Lovelier," and "When He Says 'You Were Never Lovelier' You'll Need To Do Some 'Smart' Thinking. . . ."

Stagg and Russell, Leicester Square, displayed a figure of a girl dressed in a fur coat reading a letter, a large reproduction of the letter being shown. It read : "Thank You, Darling, for a Lovely Evening. You Were Never Lovelier Than When Wearing Your New Stagg and Russell Fur Coat. The Picture Was Grand as Well." Two display boards, 5 ft. 6 in. by 2 ft., each carried a display of stills and details of the film.

Franks, Ltd., 81-85, Shaftesbury Avenue, W., used the words : "Franks and You Were Never Lovelier" over an archway 4 ft. 6 in., with a display of stills and matter relating to the film, making a very colourful window.

Display in the cosmetic window of Woolworth's, Oxford Street branch

Novel display of stills and slogans in the window of Jean Palma, Oxford Street

OUR ROAMING REPRESENTATIVE says :—

Idiosyncrasy

THE varying temperaments and characteristics of attendants never cease to give me, as an amateur student of character, food for thought. In some halls I visit the uniformed staff in the vestibule ask my name and business and go to great trouble to locate the manager. (Some even try to discourage me from meeting him—but they are few.) At other halls the doorman merely comments : "He's upstairs in his office, sir. Do you know the way?" and leaves me to make my own way to the sanctum. It's not a question of my being known at one hall and unknown at another. Most of them recognise me by now. It's all a question of different temperament—or, maybe, instructions.

Waste Paper Saving

SOME time ago I criticised the number of posters to be seen on and around one of London's main roads advertising a local music-hall, and compared this lavish display with the paltry publicity allowed to a kinema. Recently I came across another glaring example of the discrimination allowed by the paper-controlling authorities against the kinema Industry. Passing a music-hall I was astonished by the number of bills pasted all over the front and sides of the building to advertise the show. The display was so unusual in these hard times that I stopped and carefully counted the posters. There were 24 of them, all identical as regards contents. The hall would actually have looked less like a hoarding if the number had been fewer, and I am sure the public would have been just as well able to discover what was being offered. One can understand the wish of an entertainment promoter to let as wide a public as possible know what he has to sell—all our showmen share that desire; but this plastering of a building with identical posters at a time when thousands of competing halls are forbidden to put out more than ten bills for each show savours of stupidity as well as waste. The sensible showman, if permitted by the regulations to order and post as many bills as he likes, would surely spread them widely over the area from which he hopes to draw patronage rather than concentrate them all on his own frontage.

Meet West Ham

IN these days of staff difficulties it is something of a relief to find one familiar figure still going strong. I refer to the imposing, well-fed, dignified doorman, who has become almost a trade-mark with the Granada Circuit. He has long graced publicity in their foyers and on bills, but recently I saw two large coloured portraits of him adorning the two external walls of the West Ham kinema (which occupies a corner site). Beside him were three spaces for bills announcing forthcoming programmes, and he was depicted as describing these notices as "Three little posters advertising three big shows." The almost legendary figure brought a welcome touch of life to the bareness of the lettered posters which made them more than usually noticeable.

Albert Hall, a local musician, who is known as "West Ham's own organist," is back again at this hall delighting a tune-loving public with his interludes at the instrument. Friday night amateur talent shows continue to attract both entrants' and patrons' support, and are staged by manager L. W. Forrest despite unexpected difficulties arising from war-time conditions.

Compiled by A. W. Owen

RELEASE FOR MARCH 1

"MOON AND SIXPENCE" (United Artists)

CERT. A. Length 7,976 ft. Reviewed in KINE. January 21, 1943.
STARS.—George Sanders, Herbert Marshall.
ATMOSPHERE. — Biographical romantic melodrama adapted from Somerset Maugham's novels and presented in "narrator" form. The story is based on the stormy life of Paul Gaugin, the famous French artist.
ORGAN.—"Polonaise in A Major," Chopin (Ascherberg), with adaptation from the piano-solo copy.
NON-SYNC. — As organ, recorded on Columbia D.B.1401 by the Orchestre Raymonde.

RELEASES FOR MARCH 8

"RANDOM HARVEST" (M-G-M)

CERT. U. Length 11,370 ft. Reg. No. F.6016. Reviewed in KINE. January 7, 1943.
STARS.—Ronald Colman, Greer Garson.
ATMOSPHERE.—Romantic drama based on James Hilton's novel describing the tender love life of a last-war amnesia victim and a sympathetic and understanding show girl.
ORGAN.—"None But the Weary Heart," Tschaikovsky (Hawkes), with adaptation from the piano-solo copy.
NON-SYNC.—As organ, recorded on Columbia D.B.1616 by Albert Sandler and his Orchestra.

"CYCLONE ON HORSEBACK" (RKO-Radio)

CERT. U. Length, 5,387 ft. Reg. No. F.6002. Reviewed in KINE. December 24, 1942.
STARS.—Tim Holt, Marjorie Reynolds.
ATMOSPHERE.—Western outdoor drama telling of tough fights for a valuable telephone contract and franchise. Some songs are introduced, and there is a thrilling climax.
ORGAN.—"Night Riders," Ancliffe (Bosworth), with adaptation from the piano-solo copy.
NON-SYNC.—As organ, recorded on Bosworth B.C.1096 by the International Radio Orchestra.

"YOU CAN'T ESCAPE FOR EVER" (Warner)

CERT. A. Length 6,895 ft. Reg. No. F.5929. Reviewed in KINE. November 26, 1942.
STARS.—George Brent, Brenda Marshall.
ATMOSPHERE. — Spectacular romantic comedy-melodrama, in which a newspaper man unmasks a murderous band of black market gangsters.
ORGAN.—"Prometheus" Overture, Beethoven (Hawkes), with adaptation from the orchestral piano-conductor copy.
NON-SYNC.—As organ, recorded on Columbia L.X.488 by Vienna Symphony Orchestra.

"BABY-FACE MORGAN" (Pathé)

CERT. A. Length 5,419 ft. Reg. No. F.6019. Reviewed in KINE. January 7, 1943.
STARS.—Richard Cromwell, Mary Carlisle, Robert Armstrong.
ATMOSPHERE. — Romantic comedy-melodrama, a satire on gang warfare, telling of the adventures of a simple, small-town youth who becomes the innocent stooge of ruthless racketeers.
ORGAN.—"Riders of Hate," Charrosin (Bosworth), with adaptation from the orchestral piano-conductor copy.
NON-SYNC.—As organ, recorded on Bosworth B.C.1119 by the International Radio Orchestra.

"A MAN'S WORLD" (Columbia)

CERT. U. Length 5,621 ft. Reg. No. F.6040. Reviewed in KINE. January 21, 1943.
STARS.—William Wright, Marguerite Chapman.
ATMOSPHERE. — Triangle-drama, with sabotage, thrilling episodes describing the experiences of a young nurse held prisoner in a rough mining centre.
ORGAN.—"Prelude in G Minor," No. 5, Rachmaninoff (Hawkes), with adaptation from the piano-solo copy.
NON-SYNC.—As organ, recorded on H.M.V. C.2889 by the Boston Promenade Orchestra.

"FOOTLIGHT SERENADE" (20th Century-Fox)

CERT. U. Length 7,274 ft. Reg. No. F.5954. Reviewed in KINE. November 26, 1942.
STARS.—John Payne, Betty Grable, Victor Mature.
ATMOSPHERE.—Romantic musicale of the footlights, the story of a boxing champion starred in a stage show who falls for the girl whom he skyrockets to the lead, not knowing she is married to a fellow artiste.
ORGAN.—"Polonaise" from "Eugen Onégin," Tschaikovsky (Augener), with adaptation from the piano-solo copy.
NON-SYNC.—As organ, recorded on H.M.V. D.B.3132 by the B.B.C. Symphony Orchestra.

PROMINENT CLERGY AT THE GAUMONT, HOLLOWAY

FOR an all too short period of about twelve minutes patrons of the Gaumont, Holloway, including myself, were transported to the religious world of our parents, illustrated musically by Edward O'Henry at the console of the Wurlitzer organ, and pictorially by the brenograph background with super-imposed slides.

The majority of our kinema organists, if such an interlude was suggested, would probably turn it down with sarcasm and a sneer with a suggestion that their manager would either veto the show or report to H.O. that the organist was suffering from mental aberration. Well, Edward O'Henry proved that there is always an appreciative audience for any original presentation when "melody" is the keynote of the music and a little bit of Irish whimsical humour contrasted by pathos included in its items.

The title, "Their Reverences," was all-embracing for the various characters introduced, for the first was found in "A Monastery Garden" and turned out to be a "Friar of Orders Grey" who told us in song "A Jovial Monk Am I" and "To-morrow will be Friday."

The next character introduced was the celebrated "Vicar of Bray," who sang the famous "Curate's Lament" aria from the "Sorcerer" and was followed by the Salvation Army lassie's song ("I Am the Belle") from the "Belle of New York." "Father O'Flynn," that Irish jovial priest's song, added another popular number and led to the final presentation, which was very effectively arranged.

As the soft introductory strains of the Bach-Gounod "Ave Maria" were played the tabs were opened to reveal a section of an abbey with the light from a stained glass window shining on the statue of the saint in white marble. A record of vocalist, with harp, organ and violin (plus the kinema organ with very soft accompaniment) made a perfect picture with musical atmospheric tone-colour which, contrary to all accepted finale, contained no climax but simply died away to silence as the tabs closed. For a moment the audience was itself silent, but as Edward O'Henry started to play his Irish signature tune and went down on the lift with the spot lime on the console applause from all parts of the house showed genuine appreciation for an artistic musical recital.

The slide matter, reduced to a minimum, was yet effective, and contained some real Irish humour, while the scenic brenograph illustrations helped to create the necessary backgrounds to the story. Edward O'Henry is broadcasting for the B.B.C. on March 8.

Being himself a refugee from the Channel Islands he presided at the organ of St. Martin's-in-the-Fields at the recent special service for refugees from the various islands, conducted by the Archbishop of York.

A. W. O.

GRANADA CIRCUIT LEADS AGAIN

Kingston-on-Thames has for many years been known as a musical centre with its theatre, music-hall, kinemas and a very large operatic and dramatic society. There are Wurlitzer organs at the Regal and Granada and a Compton at the Odeon, yet when I visited these theatres during this week I found that the Granada was the only organ in use. One of the touring trio acts consisting of Ronald Hanmer (organist and compère), Betty Benson (soprano) and Jock McAulay (tenor) was doing a "guest" week show with a new interlude, titled "We Three" in "Music from the Movies."

A title like this, of course, is very useful, as it is easy to vary the excerpts in any theatre to test the reaction of the audience to any individual item; in fact, a valuable publicity angle could be easily introduced where the film, booked at any theatre for screening the week following the trio's visit had one or two theme songs included in their programme.

The trio had a sort of concert party style of introduction which I liked, for it at once made for intimacy and co-operation between the performers instead of continued individuality in presentation, and "Without a Song" was an apt choice for this purpose. Organ items included such popular numbers as "Yankee Doodle Dandy" and "Over There," Betty Benson is a newcomer on the circuit, and is certainly an acquisition, as she has not only a fine voice but personality as well, with the result that her success all through the tour is assured. After singing "My Own" to organ accompaniment, this artiste acted as piano accompanist to Jock McAulay in "Moonlight Becomes You," while the joined in the duet "Will You Remember?"—effectively. An ensemble finale "I'll See You Again" from "Bitter Sweet" was a good choice, for it is melodic and well known without being in the hackneyed class. Applause was generous.

Like many other organists, Ronald Hanmer is intensely keen on music composition, and now he is back in civil life from the R.A.F. will be able to turn to new compositions again. The B.B.C. have certainly done their bit for him, for his fantasia "In the New World," has been broadcast by orchestra 15 times, his "Oak and the Rose" 3 times, and I remember that George Parkman, in a recent broadcast, played another of his works, "On a Windy Day," which, although written for orchestra, was adapted for organ successfully.

A. W. O.

Finals in an Amateur Variety Championship at Harrow

FOR the dual purpose of fulfilling a promise to Manager Dimmock and to satisfy my own curiosity I turned out on a perfectly foul night to reach the Granada, Harrow, to see the eight o'clock finals in the monthly Amateur Variety Championship Contest run at this kinema. Needless to say, I fully expected a thin house under such conditions, but my first greeting from the commissionaire in the vestibule was: "Sorry, sir. No seats till 8.50 p.m.; theatre full."

At the back of the stalls one has an excellent view of the stage, and Manager Dimmock was telling the audience their duties in regard to the judging of the eight artistes who were competing for the final prizes of £15, £10 and £5, and £2 each for the losers! Bernard Worcester was at the organ console for accompanimental work, and I must sincerely congratulate him on his work, much of which only the artistes themselves could fully appreciate.

The order of appearance was by lot, and the merit of some of the artistes left me a little dubious of their purely amateur character, and I believe several were in the habit of touring round to kinemas where similar shows were given, but that is merely "in passing," so to speak. A harmonica soloist was No. 1 and candidly I was not impressed, although the front stalls provided a friendly handclap. A soprano W.R.A.F. followed with a kissing song nearly everyone knew, and the boys showed their appreciation. The third turn was an impressionist duo by two corporals of the R.A.F., who, to my mind, "topped the bill." Their characterisation of "Haw-Haw," Churchill and Myddleton were well up to professional standard. Ewart Hodgshon, who shared my standing quarters, agreed that their show was excellent. A pianiste and soprano played the "Warsaw Concerto" and sang "Because," the former being her best effort, after which three artistes—a song and dance team—amused the house, and the male dancer gave an expert tap-dancing solo act that was an astonishing feat for an amateur. A tenor vocalist chose that old winner "The

Continued foot of next column

Holy City," sang it very well indeed and his applause was well earned, and led to another impressionist turn by an R.A.F. cadet, who did remarkably well. The final turn was a K.R.R. corporal, a clever pianist, who played a medley of the Geraldo, Billy Mayerl type with plenty of fireworks of the Reginald Dixon hot style which earned the full appreciation of the house. Manager Dimmock judged by the applause given to each artiste as paraded on the stage. The job was not easy for either manager or audience, but the results were accepted in a spirit of great friendliness and good will by everyone concerned.

Amateur competitions run on these carefully planned and well-rehearsed lines can be made a great asset to the box office and provide good entertainment, but each one means weeks of auditions for qualification, and there only real tact and long experience can succeed.

My congratulations to all concerned.

A. W. O.

Accident to Organist

Reginald Porter-Brown, noted young kinema and broadcasting organist, has had an accident which will probably prevent him from playing for some time.

He was alighting from a tramcar in Southampton—where he is a full-time member of the National Fire Service—during the black-out when he slipped and fell, fracturing his left wrist.

The injury will interfere with his regular B.B.C. broadcasts and with his spare-time engagement as resident organist at the Regal (Odeon) Cinema, Southampton.

Some time ago he was unlucky enough to injure his right hand while on N.F.S. duty. Notwithstanding this handicap he continued to give recitals at the Southampton kinema and carried out three broadcasting engagements, playing with only his left hand and the organ pedals.

FORTHCOMING TRADE SHOWS

LONDON and PROVINCIAL

DATE.		TIME.	PLACE.	TITLE OF FILMS.	SHOWN BY.	STARS.	CERT
		LONDON.					
Thur.. Feb.	11	10.45 a.m.	Studio One ...	Underground Agent	Columbia	Bruce Bennett ...	
.. ..	11	10.30 a.m.	Rialto	Cat People	RKO-Radio ...	Simone Simon ...	
.. ..	11	11 a.m.	Pathe Theatre ...	Pathe Pictorials Nos. 378, 379.	Pathe		
.. ..	12	10.30 a.m.	Rialto	The Great Gildersleeve	RKO-Radio ...	Harold Peary ...	
Fri.. ..	6	11 a.m. and 2.30 p.m.	Own Theatre ...	Andy Hardy's Double Life ...	M-G-M	Mickey Rooney ...	
Tues.. ..	7	11 a.m. and 2.30 p.m.	Own Theatre ...	Cargo of Innocents	M-G-M	Robert Taylor ...	
Wed.. ..							
		BRISTOL.					
Fri.. Feb.	12	10.45 a.m.	Gaumont... ...	One Day of War	Pathe	———	A
		BELFAST.					
Tues.. Feb.	16	10.45 a.m.	Classic	It's That Man Again	G.F.D.	Tommy Handley ...	U
Thur.. ..	18	10.45 a.m.	Classic	You Were Never Lovelier ...	Columbia	Rita Hayworth ...	U
		BIRMINGHAM.					
Fri.. Feb.	12	10.30 a.m.	West End ...	Lucky Legs	Columbia	Jinx Falkenburg ...	U
.. ..	12	10.30 a.m.	Scala	Nine Men	United Artists ...	Jack Lambert ...	A
.. ..	16	10.30 a.m.	Forum	Once Upon a Honeymoon ...	RKO-Radio ...	Ginger Rogers ...	A
Tues.. ..	16	10.30 a.m.	West End ...	The Boogie Man Will Get You ...	Columbia	Boris Karloff	A
.. ..	16	10.30 a.m.	Scala	Pittsburgh	G.F.D.	Marlene Dietrich ...	U
.. ..	16	10.30 a.m.	Forum	Seven Miles from Alcatraz ...	RKO-Radio ...	Bonita Granville ...	A
Wed.. ..	17	10.30 a.m.	West End ...	Troubles Through Billets... ...	Columbia	Penny Singleton ...	U
.. ..	17	10.30 a.m.	Scala	The Great Gildersleeve	RKO-Radio ...	Harold Peary ...	
Thur.. ..	18	10.30 a.m.					
		CARDIFF.					
Fri.. Feb.	12	11 a.m.	Empire	Nine Men	United Artists ...	Jack Lambert ...	A
Tues.. ..	16	10.30 a.m.	Odeon	Once Upon a Honeymoon ...	RKO-Radio ...	Ginger Rogers ...	A
.. ..	16	10.45 a.m.	Empire	Blackie Goes Hollywood ...	Columbia	Chester Morris ...	A
.. ..	16	10.45 a.m.	Park Hall ...	Pittsburgh	G.F.D.	Marlene Dietrich ...	U
Wed.. ..	17	10.30 a.m.	Capitol	Seven Miles from Alcatraz ...	RKO-Radio ...	Bonita Granville ...	A
.. ..	17	10.45 a.m.	Empire	The Boogie Man Will Get You ...	Columbia	Boris Karloff	A
Thur.. ..	18	10.30 a.m.	Park ...	The Great Gildersleeve	RKO-Radio ...	Harold Peary ...	
		GLASGOW.					
Fri.. Feb.	12	10.45 a.m.	La Scala ...	The Lido Mystery	Columbia	William Gargan ...	A
Tues.. ..	16	10.45 a.m.	Regal	Casablanca	Warner	Humphrey Bogart ...	U
.. ..	16	10.30 a.m.	Paramount ...	Once Upon a Honeymoon ...	RKO-Radio ...	Ginger Rogers ...	A
.. ..	16	10.30 a.m.	Picture House ...	Troubles Through Billets... ...	Columbia	Penny Singleton ...	U
Wed.. ..	17	10.30 a.m.	La Scala	Seven Miles from Alcatraz ...	RKO-Radio ...	Bonita Granville ...	A
.. ..	17	10.45 a.m.	New Savoy ...	Pittsburgh	G.F.D.	Marlene Dietrich ...	U
Thur.. ..	18	10.30 a.m.	La Scala	The Great Gildersleeve	RKO-Radio ...	Harold Peary ...	
.. ..	18	10.45 a.m.	Paramount ...	Happy Go Lucky	Paramount ...	Mary Martin ...	U
		LEEDS.					
Fri.. Feb.	12	10.30 a.m.	Odeon	Happy Go Lucky	Paramount ...	Mary Martin	U
Tues.. ..	16	10.30 a.m.	Ritz	Casablanca	Warner	Humphrey Bogart ...	U
.. ..	16	10.30 a.m.	Odeon	Once Upon a Honeymoon ...	RKO-Radio ...	Ginger Rogers ...	A
.. ..	16	10.30 a.m.	Scala	The Boogie Man Will Get You ...	Columbia	Boris Karloff	A
Wed.. ..	17	10.30 a.m.	Odeon	Seven Miles from Alcatraz ...	RKO-Radio ...	Bonita Granville ...	A
.. ..	17	10.30 a.m.	Scala	Troubles Through Billets... ...	Columbia	Penny Singleton ...	U
Thur.. ..	18	10.30 a.m.	Tower	The Great Gildersleeve	RKO-Radio ...	Harold Peary ...	
.. ..	18	10.30 a.m.	Scala	Blackie Goes Hollywood	Columbia	Chester Morris ...	A
		LIVERPOOL.					
Fri.. Feb.	12	10.30 a.m.	Paramount ...	Moon and Sixpence	United Artists ...	George Sanders ...	A
.. ..	12	10.45 a.m.	Trocadero ...	Troubles Through Billets ...	Columbia	Penny Singleton ...	U
Tues.. ..	16	10.30 a.m.	Paramount ...	Once Upon a Honeymoon ...	RKO-Radio ...	Ginger Rogers ...	A
.. ..	16	10.45 a.m.	Scala	Blackie Goes Hollywood	Columbia	Chester Morris ...	A
.. ..	16	10.45 a.m.	Trocadero ...	Pittsburgh	G.F.D.	Marlene Dietrich ...	U
Wed.. ..	17	10.45 a.m.	Forum	Casablanca	Warner	Humphrey Bogart ...	U
.. ..	17	10.30 a.m.	Trocadero ...	Seven Miles from Alcatraz ...	RKO-Radio ...	Bonita Granville ...	A
.. ..	17	10.45 a.m.	Scala	The Lido Mystery	Columbia	William Gargan ...	A
Thur.. ..	18	10.45 a.m.	Trocadero ...	Arabian Nights	G.F.D.	Jon Hall	A
.. ..	18	10.30 a.m.	Futurist	The Great Gildersleeve	RKO-Radio ...	Harold Peary ...	
.. ..	18	10.45 a.m.	Scala	Lucky Legs	Columbia	Jinx Falkenburg ...	U
		MANCHESTER.					
Fri.. Feb.	12	10.45 a.m.	Gaumont ...	Troubles Through Billets... ...	Columbia	Penny Singleton ...	U
Tues.. ..	16	10.30 a.m.	Odeon	Once Upon a Honeymoon ...	RKO-Radio ...	Ginger Rogers ...	A
.. ..	16	10.45 a.m.	Theatre Royal ...	Lucky Legs	Columbia	Jinx Falkenburg ...	U
.. ..	16	10.45 a.m.	Gaumont ...	Pittsburgh	G.F.D.	Marlene Dietrich ...	U
Wed.. ..	17	10.30 a.m.	Odeon	Moon and Sixpence	United Artists ...	George Sanders ...	A
.. ..	17	10.30 a.m.	Gaumont ...	Seven Miles from Alcatraz ...	RKO-Radio ...	Bonita Granville ...	A
.. ..	1	10.45 a.m.	Theatre Royal ...	Underground Agent	Columbia	Bruce Bennet... ...	A
Thur.. ..	1	10.30 a.m.	Theatre Royal ...	The Great Gildersleeve	RKO-Radio ...	Harold Peary ...	
		NEWCASTLE.					
Fri.. Feb.	12	10.30 a.m.	Odeon	Moon and Sixpence	United Artists ...	George Sanders ...	A
.. ..	1	10.30 a.m.	Queen's	Troubles Through Billets ...	Columbia	Penny Singleton ...	U
Tues.. ..	1	10.30 a.m.	Haymarket ...	Once Upon a Honeymoon ...	RKO-Radio ...	Ginger Rogers ...	A
.. ..	1	10.30 a.m.	Queen's	The Lido Mystery	Columbia	William Gargan ...	A
Wed.. ..	1	10.30 a.m.	Odeon	Happy Go Lucky	Paramount ...	Mary Martin	U
.. ..	1	10.30 a.m.	Odeon	Seven Miles from Alcatraz ...	RKO-Radio ...	Bonita Granville ...	A
Thur.. ..	1	10.30 a.m.	Queen's	Underground Agent	Columbia	Bruce Bennett ...	A
.. ..	1	10.30 a.m.	Essoldo	The Great Gildersleeve	RKO-Radio ...	Harold Peary ...	
	1	10.30 a.m.	Queen's	The Boogie Man Will Get You ...	Columbia	Boris Karloff	A
		NOTTINGHAM.					
Tues.. Feb.	16	10.30 a.m.	Hippodrome ...	Once Upon a Honeymoon ...	RKO-Radio ...	Ginger Rogers ...	A
.. ..	16	10.45 a.m.	Scala	Pittsburgh	G.F.D.	Marlene Dietrich ...	U
Wed.. ..	17	10.30 a.m.	Hippodrome ...	Seven Miles from Alcatraz ...	RKO-Radio ...	Bonita Granville ...	A
Thur.. ..	18	10.30 a.m.	Scala	The Great Gildersleeve	RKO-Radio ...	Harold Peary ...	
		SHEFFIELD.					
Fri.. Feb.	12	10.30 a.m.	Cinema House ...	Moon and Sixpence	United Artists ...	George Sanders ...	A
Tues.. ..	16	10.30 a.m.	Hippodrome ...	Once Upon a Honeymoon ...	RKO-Radio ...	Ginger Rogers ...	A
Wed.. ..	17	10.30 a.m.	Hippodrome ...	Seven Miles from Alcatraz ...	RKO-Radio ...	Bonita Granville ...	A
.. ..	17	10.45 a.m.	Cinema House ...	Pittsburgh	G.F.D.	Marlene Dietrich ...	U
Thur.. ..	18	10.30 a.m.	Hippodrome ...	Casablanca	Warner	Humphrey Bogart ...	U
.. ..	18	10.30 a.m.	Cinema House ...	The Great Gildersleeve	RKO-Radio ...	Harold Peary ...	

SITUATIONS VACANT

S.M. SUPER CINEMAS, LTD., REQUIRE EXPERIENCED MANAGERS FOR LONDON AND LIVERPOOL AREAS; GOOD SALARY AND COMFORTABLE PERMANENCY ASSURED TO SUITABLE MEN OVER MILITARY AGE OR OTHERWISE EXEMPT; ALL APPLICANTS TREATED IN CONFIDENCE.—CALL PERSONALLY OR SEND FULLEST PARTICULARS TO 37-38, GOLDEN SQUARE, LONDON, W.1.

DESPATCH Manager wanted; London; salary £7 a week.—Apply, R., Box 209, Kinematograph Weekly.

CIRCUIT Supervisor wanted by Midland circuit; must have initiative and understand supervision in all its branches; permanent position; contract arranged with right man; good salary and expenses.—Write in first place, giving fullest details and copy references, to Director of Theatres, Clifton Cinema Services, Ltd., 6, Corporation Street, Birmingham.

SECRETARY to sales manager required for film renting company; first-class experience necessary; good remuneration.—Write, J., Box 226, Kinematograph Weekly.

WANTED, CHIEF AND SECOND OPERATORS FOR UP-TO-DATE KINEMAS IN HOME COUNTIES.—FULL PARTICULARS TO SHIPMAN AND KING CIRCUIT, 427, CECIL CHAMBERS, 86, STRAND, W.C.2.

WANTED, Chief Operator; salary £4 10s.; one matinée; Midlands.—E., Box 197, Kinematograph Weekly.

CHIEF Operator or good Second wanted; suburban hall; six-day week; RCA and Simplex.—A., Box 218, Kinematograph Weekly.

CHIEF Operator wanted for large first-class kinema, Lancashire; must be exempt and thoroughly experienced; permanent post for suitable man.—Apply, G., Box 224, Kinematograph Weekly.

WANTED, CHIEF OPERATOR; EXPERIENCED, CAPABLE, RELIABLE; £6; WITH VIEW TO PROMOTION MANAGER AT CONCLUSION OF WAR FOR RIGHT MAN.—WRITE, SEWELL, 18, HYDE PARK ROAD, PLYMOUTH.

CHIEF Operator and Manager required for Scottish provincial kinema; both must be expert sound projectionists, with knowledge of B.A. and Western.—Full particulars of experience, age and salary required to S., Box 235, Kinematograph Weekly.

CHIEF and Second Operator required; good salaries paid.—Age and full particulars to E. K. Hawtin (Cinemas), Ltd., Cannock, Staffs.

CHIEF and Relief Operators wanted; good wages.—Scala Cinema, Bristol.

S.M. SUPER CINEMAS, LTD., REQUIRE FIRST AND SECOND PROJECTIONISTS; FIRST-CLASS APPOINTMENTS AVAILABLE WITH GOOD SALARY, EASY HOURS, UP-TO-DATE EQUIPMENT AND COMFORTABLE ACCOMMODATION.—ALL APPLICATIONS, WHICH WILL BE TREATED AS STRICTLY CONFIDENTIAL, SHOULD BE MADE PERSONALLY OR IN WRITING TO PERSONNEL MANAGER, 37/38, GOLDEN SQUARE, W.1.

SECOND Operator wanted. — Apply, Empire Cinema, Gt. Yarmouth; or Jays Entertainments, Ltd., 111a, Wardour Street, W.1. ('Phone: Gerrard 4668.)

FIRST-CLASS Log Clerk required immediately.—Q., Box 208, Kinematograph Weekly.

SALESMAN required for West Country territory.—Apply, K., Box 227, Kinematograph Weekly.

FILM Repairer required; good wages; learner considered.—W., Box 239, Kinematograph Weekly.

YOUNG Boy as Despatch Assistant; learner considered.—X., Box 240, Kinematograph Weekly.

SITUATIONS WANTED

MANAGER, over military age; just disengaged; years' experience; thoroughly capable, trustworthy, active; London or Home Counties preferred.—W., Box 214, Kinematograph Weekly.

MANAGER desires change; exempt; pleasing personality; energetic; life experience; 20 years two major circuits; excellent references; technical knowledge; independents entertained; Surrey preferred.—X., Box 215, Kinematograph Weekly.

AFTER HALF A CENTURY AS ADVISORY EXPERTS

MESSRS.

HARRIS & GILLOW

are recognised as the only

Specialist Valuers, Surveyors and Consultants

to the

Cinema, Theatre and Entertainment Industry.

VALUATIONS

undertaken anywhere in the United Kingdom

of

Buildings, Furniture, Plant and Equipment

for

War Damage, Fire Insurance and all other purposes.

Offices:

80/82, WARDOUR STREET, LONDON, W.1.

Phone: GERrard 2504 (7 lines). **Grams: "Faddist, Rath," London.**

MANAGER, experienced all branches, many years' technical experience, bonded, desires change to good-class hall; wife as staff supervisor; strict disciplinarians and conscientious workers; entire honesty and faithful service in return for gratitude and permanency.—Apply, K., Box 202, Kinematograph Weekly.

SMART London Manager, disengaged; over 30 years in the business; good showman; over military age; West End experience.—Apply, V., Box 213, Kinematograph Weekly.

MANAGER, duration, London, over military age; many years' experience; bonded; reliable, trustworthy; highest recent references.—Martin, 42, Queen's Road, N.11.

MANAGER (35), experienced booking, seeks post; provincial suburbs or country town; exempt M.S. and N.S.—Rush, 9, Woodland Grove, Heckmondwike Road, Dewsbury.

MANAGER, experienced; disengaged; ineligible for service.—E. Manning, 9, Mall Chambers, Kensington, W.8.

MANAGER in happy solo situation would consider progressive post with small group offering opportunity in control, supervision, booking and head office routine; North or Scotland preferred; 38 years; exempt; 22 years' experience, including projection.—U., Box 237, Kinematograph Weekly.

EXPERIENCED 16-mm. CAMERAMAN AND TECHNICIAN AVAILABLE; WOULD PREFER 35 mm. OPPORTUNITY.—A. D. G. G., 104, HOPPERS ROAD, N.21.

CHIEF Operator (over military age) desires permanent position; long experience.—V., Box 238, Kinematograph Weekly.

PRODUCERS, RENTERS, EXHIBITORS. — EXPERIENCED MANAGER UNDER FORTY, EXEMPT, DESIRES RESPONSIBLE, TRUSTWORTHY APPOINTMENT.—"Y." BOX 241, KINEMATOGRAPH WEEKLY.

MANAGER DESIRES CHANGE; KINEMA OR BALLROOM; AGE 42; EXEMPT; 27 YEARS' EXPERIENCE; BONDED; HOME COUNTIES OR SOUTH; PRESENT SALARY £9.—R., BOX 234, KINEMATOGRAPH WEEKLY.

EXHIBITOR (late), many years' experience, open to accept position of control in kinema or small circuit where keen booking, technical ability and conscientious management is desired; excellent credentials; would consider investment.—T., Box 236, Kinematograph Weekly.

TRAINED Lady Photographer requires work in any capacity: studio, projection or laboratory; adaptable and keen worker.—A. Pilartz, Highbank, West Horsley, Surrey.

LADY (40) seeks post, Shorthand-Typist; work of national importance preferred; film experience; alternate Saturdays; £4 4s.—30, Glebe Road, N.3.

KINEMAS WANTED

B. JACKSON, F.V.A., the South Coast Estate and Kinema Agent, has still many clients requiring large or small kinemas in any district. Will owners please communicate in confidence? NO COMMISSION REQUIRED.—8, Imperial Arcade Buildings, Western Road, Brighton. Tele.: B'ton 6649.

KINEMA wanted, large or small; purchase or rent on profit rental; principals only.—Particulars in confidence, O., Box 231, Kinematograph Weekly.

J. ROWLAND SALES LTD., *Expert Consultants to the Industry.*

Faraday House, 8-10, Charing Cross Road, London, W.C.

('Phone: Temple Bar 2893 and 9719)

WANTED—Cinemas in all parts of the United Kingdom, for immediate purchase, buyers waiting.

Communicate, in confidence, with J. Rowland Sales, Managing Director.

KINEMAS FOR SALE

FOR sale, modern Kinema; good going concern; seating 600; low premium; quick sale; principals only.—L., Box 2[illegible] Kinematograph Weekly.

THEATRE SEATS

SEATS and Backs for [illegible]; excellent condition; no standards; [illegible] covered. Wanted, Seats. [illegible] Seats R[illegible] Upholsterer, 34, Batson Str[illegible] Bovilsk[illegible] Glasgow, S.2. Govanhi[illegible]

FOR SALE AND WANTED

A-Z SPECIALIST!
GEORGE PALMER.
JAWS FOR ARC L[illegible]PS.
JOINERS FOR FILM.
JAZZ TIP-UP SEATS.
JARS, CINEMA, BL[illegible]S.
JACKETS FOR MEC[illegible]
JAWS, MICA FOR.
JAWS, "U" SECTIO[illegible]S.
JUPITER REWINDE[illegible]S.
JACKETS FOR LEN[illegible]S.
JAZZ EFFECTS.
JOINING FILM CEMENT.
GEORGE PALMER.
89, WARDOUR STREET, W.1.
GERRARD 4796.

KINE. Projector Sound Equipment 16 mm., 750 watt, wanted by w[illegible] factory; must be in good condition GeBe Scope preferred, but other mak[illegible] considered; state make, model and oth[illegible] details and where this can be seen. Write, "T.W.," c/o Streets, 6, Gra[illegible] church Street, E.C.3.

BOMB, BLAST, FIREPROOF! A "CRETEBOND" Safe protects y[illegible] books, valuables, documents! Over 2,0[illegible] sold. Standard sizes, £3 10s., £5 12s. 6[illegible] £6 10s., £8 10s. Illst. leaflet, 1d.—Cretebond, Ltd., 13, Orange Stre[illegible] London, W.C.2.

WANTED, Ernemann Projector [illegible] must be in good condition.—Particula[illegible] to G. Edwards, County Theatre, Shrew[illegible] bury.

WANTED, second-hand B.T.H. similar Universal Base, usable con[illegible] tion, with Projector; age immaterial[illegible] Z., Box 217, Kinematograph Weekly.

WANTED TO HIRE OR PURCHASE

Portable or semi-portable 35 mm. talkie gear. Twin machines essential. Equipment from blitzed cinema accepted able, less arcs.—A, Box 1,000 Kinematograph Weekly.

BOOKS

WILL ANYONE SELL ME COPIES OF "FILM DAILY YEAR BOOK" PRIOR TO 1942 ISSUE? GOOD PRICE OFFERED. WANTED URGENTLY.—46, WHITNEY ROAD, LEYTON, LONDON, E.10.

E. G. TURNER

. . . supplies cinema screens

TAKING ALL WAR RISKS

ON HIRE MAINTENANCE

43-49 Higham St., Walthamstow, E.17

Telephone: LARKSWOOD 1061-2

Treble the life of your PROJECTOR MIRRORS by using

COWAN MIRROR PROTECTORS

(PAT. 397[illegible]17)

COWAN MIRROR PROTECTOR Co. Ltd.

49, FRITH STREET, LONDON, W.[illegible]

Telephone: GERR[illegible] 5457.

Printed in Great Britain and Published for the Proprietors, Kinematograph Publications, Ltd., by ODHAMS PRESS Ltd., Long Acre, [illegible].2.
February 11, 1943

The IDEAL KINEMA

A RECORD OF MODERN PRACTICE IN ARCHITECTURE AND TECHNICS

Architectural Editor: George Coles, F.R.I.B.A.

VOL. IX. FEBRUARY 11, 1943 No. 91

A Great Alliance

G.B—KALEE

LIMITED

By this alliance of the two leading and oldest established supply organisations in the country we offer the Exhibitor advantages which transcend anything the Industry has yet known.

We offer the full benefit of the combined output of our respective modern factories.

We offer the service which can be given by a combined expert technical staff whose experience dates back to the very birth of the Industry.

But above all we offer to the Exhibitor the facility of being able to order "from the maker," at one and the same time, every possible item of furniture, decoration or technical equipment needed within the four walls of his theatre.

From a sound system to a safety-pin, from a complete decoration or seating scheme to a sprocket, this combined sales organisation backed by incomparable manufacturing facilities, and a complete understanding of your requirements places itself unreservedly at your service.

GB *Everything for the Cinema and Theatre* KALEE

Registered Office: 60/66 WARDOUR ST., LONDON, W.1. Telephone: Gerrard 5137/8/9. · BELFAST: 49 Donegall St. Tel. 27065 · BIRMINGHAM: 16 John Bright St. Tel. Midland 3619 · CARDIFF: 9 Park Lane. Tel. 7676 · DUBLIN: 34 Lower Abbey St. Tel. 45059 · GLASGOW: 211 Hope St. Tel. Douglas 1305 LEEDS: 17 Wellington St. Tel. 26259 · MANCHESTER: Parsonage Chambers, 3 The Parsonage. Tel. Blackfriars 8317 · NEWCASTLE: 2 Cross St. Tel. 23038

'AUSTERITY' doesn't excuse bad service

Living in an era of 'Austerity' doesn't mean that equipment must be worked until it falls to pieces—that furnishings should be allowed to succumb to sheer old age. It means that necessary buying should be done carefully and with an eye to getting the utmost service from the purchases.

That is where WALTURDAW with half a century of experience as guide, can help the showman. Stocks may be limited—but they are good; and of surprising range. Even three years of war cannot defeat the Walturdaw organisation. Call, write, or 'phone, about your needs.

WALTURDAW

CINEMA SUPPLY CO., LTD.,

46, GERRARD STREET, LONDON, W.1. *'Phone: GERRARD 1067*

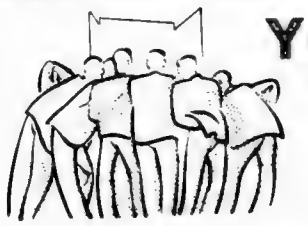
3, THE PARSONAGE, MANCHESTER, 3. *Blackfriars 9901*

11, CAMDEN STREET, LIVERPOOL 3. *North 0035*

37, JOHN BRIGHT STREET, BIRMINGHAM. *Midland 4092*

112, MARLBOROUGH STREET, DUBLIN, C.8. *Dublin 44250*

130, RENFIELD STREET, GLASGOW, C.2. *Douglas 4767*



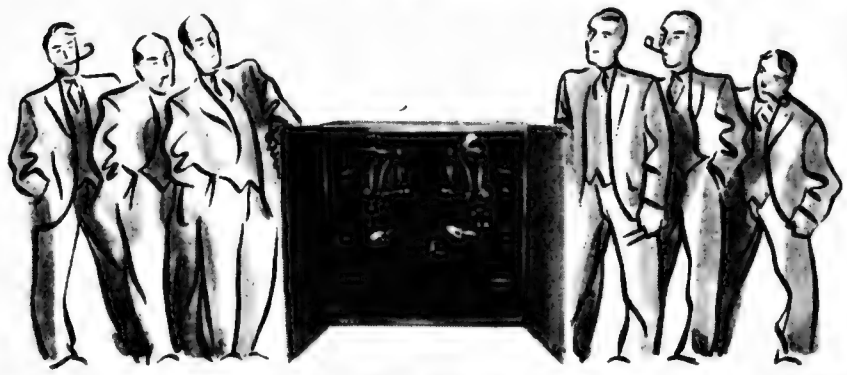
YOU SHOULD BE IN ON THIS . . .

No wonder it has attracted a growing crowd. For here is a **new** Cinema rectifier which, besides SAVING so much in operating cost over old type rectifiers and M.G. sets that it will pay for itself in as little as two years, is also the simplest, most efficient equipment on the market, backed by over 30 years of rectifier manufacturing experience.

It is the **new** HEWITTIC *'Econotrol'* Stand aside there, fellows, this is **worth** looking into!

Econotrol

Hewittic Rectifiers



HEWITTIC ELECTRIC CO., LTD., WALTON-ON-THAMES, SURREY

Telephone: Walton-on-Thames 760 (8 lines). Telegrams: "HEWITTIC," Walton-on-Thames.

Katholite

EMERGENCY LIGHTING SYSTEM

Our wide experience in connection with the installing and operating of Emergency Lighting Systems in Cinemas and Theatres is freely at your service—any information required will be gladly supplied.

THE D.P. BATTERY COMPANY LTD.

50, GROSVENOR GARDENS, LONDON, S.W.1.

'Phone: SLOANE 6255-6

The
IDEAL KINEMA
Published by: KINEMATOGRAPH PUBLICATIONS, LTD.
93, Long Acre, W.C.2
Telephone: Temple Bar 2468
Acting Editor: James Benson
Advertisement Manager: R. E. Southworth

Observations

ONE of the most encouraging signs during recent months is the growing emphasis which is being given to "post-war planning." The term has the appearance of becoming a slogan; nevertheless, it is a sign that on the horizon, which has been dark so long, a glimmer of light is discernible.

What was once a distant dream, a thing of theory, is becoming an affair of drawing-boards and models, especially in those towns and cities where wholesale destruction has been wrought by heavy explosives dropped from enemy aircraft. With the cessation of war in Europe, the preparation for a rebuilding of economic and industrial life will become more urgent, and it is encouraging to know that town-planning committees are tackling their tasks in a bold spirit and with wide vision.

Most of these plans remain in the secret lockers of city architects' departments, but from what leaks out from time to time, through cautious inquiry or stated aim, it is plain to see that many of these committees look upon amusement centres as providing one of the essentials of town and city life of the future.

So it has been thought advisable, in one area at least, to make inquiry of kinema interests if they would be prepared to consider the erection of a theatre in a certain area which has been devastated, as part of a general reconstruction scheme. The town-planning authority has, it must be assumed, its broad idea, and would expect, so far as exterior is concerned, an acquiescence in the harmonious design of the block of which it would form a unit. In any case, an atmosphere of co-operation is apparent.

THEODOLITE.

REPAIRS TO SEATING

Renovation after Seat-Slashing

By ELLIOTT HAMMETT

EXHIBITORS over a widely-spread area are placed in a quandary as a result of the epidemic of seat-slashing which has recently assumed large proportions. New material is very hard to obtain, and the scarcity of labour prevents, in many cases, the sending of workmen very long distances to effect repairs.

Most equipment houses are in the position of being able to carry out a limited amount of repairs if these can be effected in their own workshops, but except for special jobs the cost of effecting repairs on the site is prohibitive because of travelling expenses, time spent in travelling, and the taking away from useful work in the workshops a type of man who can ill be spared from regular employment.

How to Proceed

A question asked of one company, G.-B. Kalee, Ltd., regarding the course an exhibitor should take, if because from wear and tear or of seat-slashing, seats become unusable, met with the response that the best way of getting repairs done was by means of relays—a few at a time.

The procedure suggested to be adopted is for the exhibitor to purchase, say half a dozen seats, and upon receipt of these to remove half a dozen from the theatre and send them to the kinema furnishing company for repair. This can be repeated until the whole of the damaged sets are replaced.

It must be admitted that the range of covering material is very limited, but in no way lacking in bright appearance. Of course, the actual fixing and unfixing of seats will have to be carried out by kinema employees on the spot. Where rubber armpads have been stolen it is, of course, impossible to replace these owing to scarcity of this material.

Stage Curtains

Stage curtains can in most cases be supplied, but not in satin material, as this is subject to coupon surrender. Indeed, one very important furnishing house has a considerable amount of satin material in stock which it is unable to make up solely because of the refusal of the Board of Trade to release it for curtains.

It is fireproofed and absolutely unusable for other purposes than curtaining, but no concession is granted to allow it to be used for the purpose for which it was intended.

Carpeting—indeed all floor covering—provides a very difficult problem, as new material is impossible to obtain from manufacturers. Linoleum and cocoa matting are included in these.

What is to be done when the carpet wear has gone so far as to go right through into holes? The local authorities in many districts—and quite rightly—insist upon floor coverings being in a state of repair which will provide safe walking for patrons. If repairs are impossible from new material, the only hope is patching from secondhand material regardless of appearance, or failing this, bare boards or concrete flooring.

The above article has not dealt with the punishment of offenders, as this lies outside the scope of reference. The opinion may, however, be expressed that until some severe punishment is meted out to the offenders the evil will certainly continue.

KINEMAS ARE SAVING FUEL

That kinemas have co-operated handsomely in fuel saving is the assumption which can be made from consumption figures which the Ministry of Fuel has received from one of its district Commissioners.

The figures relate to five kinemas and cover the consumption of both solid fuel and electrical energy during 1942.

The following table shows amounts and saving.

Solid Fuel.	1941. Tons.	1942. Tons.	Saving. Per cent.
First quarter	194.5	164	16
Second quarter	118.5	81	32
Third quarter	47.0	30	36
Fourth quarter	186.0	109	42
Total	546.0	384	30

Electricity.	1941. Units.	1942. Units.	Saving. Per cent.
First quarter	127,607	138,106	8
Second quarter	129,390	131,582	2
Third quarter	127,430	110,139	13
Fourth quarter	132,794	107,676	19

COMMODITY INSURANCE

Reduction of Premium

With the approval of the Treasury the Board of Trade has decided that, in respect of the period beginning March 3, 1943, and ending June 2, 1943, the rate of premium payable under any policy issued under the Commodity Insurance Scheme shall be at the rate of 2s. 6d. per cent., per month—a reduction of 50 per cent. on the rate for the current period.

THE THEATRES OF WAR . . . . . .

Are of supreme importance to us all and must have priority; but *your* theatres have also to be maintained. For this reason we are still using every endeavour, in spite of prevailing difficulties, to keep going that service you have always expected from us. Pending a return to normal, we shall be happy to advise you how best to keep your furnishings in good repair until such time as we are able, once again, to meet your requirements in full.

H · LAZARUS & SON · LTD ·

10a, GREAT EASTERN STREET, LONDON, E.C.2. *Telephone: BISHOPSGATE 7538/9.*

AA

CONVERSION IN KINEMA-LESS TOWN

Northumbrian Town Hall Enterprise

FURTHER particulars are available of the conversion of the property at Corbridge, Northumberland, into a kinema, which was briefly mentioned in last month's IDEAL KINEMA.

The block of buildings known as the Corbridge Town Hall was purchased just after the commencement of the war by Tom H. Scott, the Hexham exhibitor. It is to be opened as a kinema at an early date, after the operating box has been built and some slight alterations made. It is to be named "The Prince's." Western Electric sound is being installed with Simplex projectors, and the seating capacity is 300.

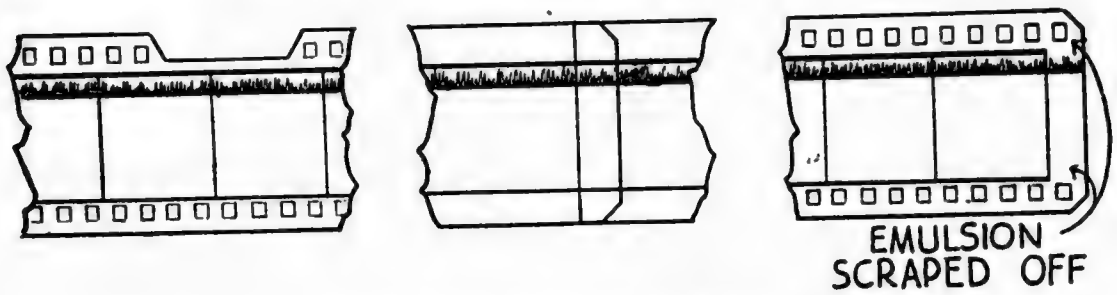
Corbridge is a village situated three miles from Hexham and has a population of 2,300. The opening of the kinema will in no way affect the bank and the two shops in the property. As no place of permanent entertainment has ever been in Corbridge, this venture should prove a boon to the inhabitants.

ARBROATH FIRE

Danger from Ignition of Gas

SERIOUS consequences from a fire in the Picture House in High Street, Arbroath, on Monday morning were obviated by the brick and concrete construction of the cleaners' kitchen in which the outbreak occurred, and the efforts of the staff and members of the N.F.S. The fire had its origin near a high-pressure gas meter in the cleaners' kitchen. A roaring tongue of flame, fed by gas under pressure from a three-inch pipe, prevented entry into the apartment, but members of the cleaning staff, with buckets of water and stirrup pump, kept down the heat on the walls of adjacent passageways and prevented the fire thus spreading before the arrival of the firemen.

The firemen stopped the fire spreading to other parts of the kinema along the electrical installations by tearing down the roofs of the near-by passageways and disconnecting the interior wiring. The kitchen itself could not be entered until the supply of gas to the pressure pipe had been cut off by a turncock outside the rear of the kinema in Hill Place. Damage was largely confined to the wooden doors and electrical wiring in and adjacent to the kitchen department, and by water which flowed from the rear of the kinema down the slope of the area in the auditorium. By a temporary gas-pipe connection, heating for the radiators in the kinema was restored before the evening performance.



A model for film joining *(see note on page viii)*

SWITCHGEAR MAINTENANCE

The British Standards Institution has just issued a Code of Practice for the maintenance of Switchgear (B.S. 1086) which describes the precautions to be observed to secure the safety of personnel while maintenance or reconditioning work is in progress. Some guidance is also given regarding safety of equipment and precautionary measures to minimise hazards to plant and service. The subject of testing as a means for detecting insulation weaknesses is also dealt with.

Copies of this Code of Practice (B.S. 1086-1942) may be obtained from the British Standards Institution, 28, Victoria Street, London, S.W.1, price 2s. each (2s. 3d. post free).

The task of making good the Futurist Theatre, Birmingham, which had to close down owing to blitz damage, has been commenced, and it is hoped that this once popular city house may be in commission again round about next Easter.

PATERSON'S (GLASGOW) LIMITED
THEATRE FURNISHERS
REPAIRS A SPECIALITY
LARGE STOCKS IN HAND
ESTIMATES FREE
79 HOWARD ST. GLASGOW. C.1
TELEPHONE CENTRAL 5289

PURPOSES OF PAINTING

Preservation the Test

A British Standard to cover the war time painting of buildings (B.S. 1056) indicates how, in view of the shortage of raw materials and in the interests of national economy, paints and paint materials can be most wisely used on buildings.

Four schedules deal in a comprehensive manner with the different classes of buildings, new and old, likely to require painting, and giving details of the maximum extent of painting permissible thereon.

It is pointed out that in the majority of cases protective value—and not appearance—is the governing factor, so that painting should only be carried out—

(*a*) Where it is the only practicable means of preserving the fabric of the building, and then only to the minimum extent consistent with the necessary preservation.

(*b*) To give a necessary amount of light reflection internally.

(*c*) To make possible hygienic conditions in special situations, *e.g.*, parts of hospitals, food factories and the like.

(*d*) For camouflage purposes.

MASTIC ASPHALT

New British Standard

A British Standard Specification issued last month establishes a standard for mastic asphalt for flooring.

The issue of this specification (B.S. 1076-1942) does not imply a new process, but is a stage in the standardisation of recognised methods which have been practised for many years. The publication of a series of specifications is desirable in order to ensure a standard quality, particularly, for those materials which are available at the present time.

The materials covered by this specification have been widely used for many years in mastic asphalt flooring under guarantee of performance, but exclude others which have been successfully used and which will be included in further specifications to be published in due course.

DISPLAY

Publicity should be strong, yet attractive, including everything from the programmes to the carpets on the floor, briefly, every angle being exploited in every way in the most powerful manner; but one medium is of the most importance, that is the house display, for this should not only be of real force, but also part of the theatre's decoration; this can easily be obtained by installing Coltman's frames and publicity service.

COLTMAN DISPLAYS LTD.
Fairfield Works, Hounslow, Mdx. (Tele.: HOU. 3265-6)

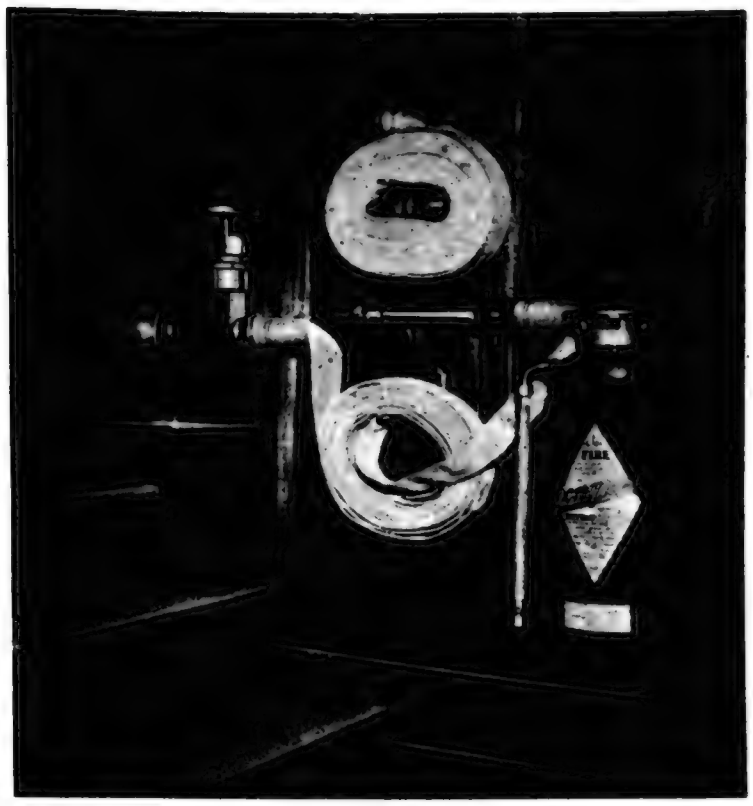
PRECAUTIONS AGAINST FIRE IN A KINEMA

IV.—Hose and Hydrant Installations

This series of articles on precautions against fire has dealt in earlier articles with soda acid and other extinguishers and alternate apparatus fixed to the projector. Advice on hydrant installations is given in this issue.

THE governing factors for the fire engineer when dealing with hose and hydrant installations are a study of the plans to decide the number of hydrant points required. Each hydrant should be equipped with sufficient fire hose and other necessary appliances to reach to any part of the area it is to protect. Collectively, of course, the total number of hydrants should leave no part of the building unprotected. From the number and positions of the hydrant points, the next step is to decide the pipe runs. Having determined the number of hydrants and length and size of pipe run the volume and pressure of water supply needed can be ascertained.

Kinema fire hydrant installations are generally fed from town mains, which means finding the nearest point where there is a main which will give a water supply of the required volume and pressure. Providing it can be done without sacrificing anything which would in any way prejudice the efficiency of the installation, it is good fire engineering practice to design the layout of the pipe runs so that they are as short as possible, and in a new building to make the fullest use of channels opened for other services. At the hydrant point, which it is now almost standard practice in new buildings to have recessed, hose boards or hose cradles should be installed with suitable brackets to accommodate hose and equipment. In some cases where the back of the recess is of wood the brackets can be fixed direct as illustrated, thus eliminating the need for a separate back board.



A typical hose installation

The equipment necessary for either installation consists of the hydrant valve connected to the main, hose, and branch pipe with nozzle. Sizes and types of fire couplings are not standard throughout the country.

The type in most general use is the instantaneous 2½ inch. Other types of couplings are "V" thread and round thread. In extending an existing installation the couplings should be standard with those at present in use, so that the hose, etc., is interchangeable.

With regard to new buildings it is advisable to fit the same type of coupling as is in use with the local fire brigade. If for any reason that is not done adaptors should be available which will enable hose with one type of coupling to be connected to hose with a different coupling, or, similarly, hose connected to the outlet of a hydrant valve where the coupling is different.

Various types of couplings are illustrated below.

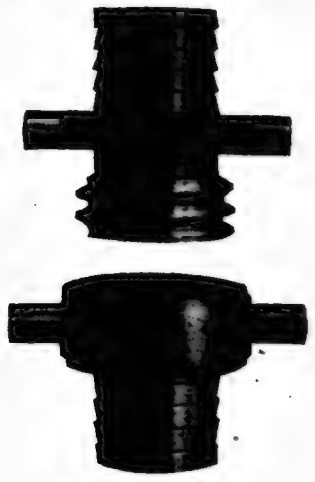
These also, in some cases, vary in size. In view of the possible complications, it is suggested that a firm of fire engineers be consulted in connection with such matters.

Fire Blankets and Fire Buckets

Fire blankets can be woollen, but preferable asbestos. They are usually supplied in metal containers. The woollen type should be kept damp. Those made of asbestos are used dry. The use of woollen blankets is generally confined to dealing with persons whose clothing is on fire. Wrapping the person in a blanket smothers the flames. For operating boxes and rewind rooms asbestos blankets are generally specified. Their chief use is to smother fire in the equipment. Burning film generates its own oxygen, and, therefore, unless a film fire is dealt with in its very early stages, it is not likely to be extinguished by smothering with a blanket. Such action may, however, localise the fire and retard it from spreading. Experience has shown that the gas given off by burning celluloid may cause a violent explosion, which danger may be increased by smothering.

Instantaneous

"V" Thread



Round Thread

The standard size of fire bucket is two gallons capacity, but three gallon buckets are sometimes used. In general, fire buckets are painted red outside and have either of the words "FIRE" or "SAND" in 3 inch black letters. The inside is painted white or left in the usual galvanised finish. Most fire buckets are made of galvanised steel. Canvas and papier mache buckets are also available. In some areas one or other of the two latter types are specified as a safeguard against possible shock to the operator when dealing with electrical fires. Fire buckets are filled with water for general risks and sand where electrical machinery, wiring, or oil is likely to be the main fire risk. Steel fire buckets are of two patterns, i.e., round or flat bottomed. The round-bottomed buckets are preferred in some areas as they are less likely to be used for cleaning or any purpose other than that for which they are intended. With this pattern, an operator working on his own is confined to carrying one bucket at a time, as, of course, if two buckets are taken, one

Continued on page x

HAROLD UNIFORMS

Male and Female
are still—*as always*
THE BEST

Write for particulars to

ALFRED HAROLD (UNIFORMS) LTD.
Directors: J. HANDSCOMBE, H. A. COOPER
86-88, WARDOUR STREET, LONDON, W.1.
Telephone. GERRARD 6311-6312
Telegrams: UNIFORMS, RATH, LONDON
PROVINCIAL REPRESENTATIVES:

Mr. IRVING SANDS, 50, GREYSTONES HALL RD., ECCLESALL, SHEFFIELD 11. Broomhill 60724
Mr. A. FERGUSON, 20, WINSTANLEY ROAD, STECHFORD, BIRMINGHAM 9. Stechford 2587

"London and our big cities have had to stand their pounding.

They remind me of the British squares at Waterloo. They are not squares of soldiers, they do not wear scarlet coats; they are just ordinary English, Scottish and Welsh folk; men, women and children standing steadfastly together. But their spirit is the same, their glory is the same, and in the end their victory will be greater than Waterloo."

The Rt. Hon. Winston Churchill, M.P.
Prime Minister.

Space presented to the Nation by W. W. TURNER & Co. Ltd., Birmingham.

COMPTON ORGANS

THE BEST IN THE WORLD

★ *The Compton Organisation remains intact and many of the expert craftsmen whose work is giving such sterling service in hundreds of Theatres will be available to build finer Organs than ever when the war is over.*

★ *Many new features will then combine to keep the Compton Theatre Organ as the most attractive instrument for your post-war patrons.*

★ *Our Maintenance Department is still at your service doing its normal excellent work and dealing with emergencies as they arise.*

THE JOHN COMPTON ORGAN COMPANY LIMITED
MINERVA ROAD, NORTH ACTON, N.W.10
Telephone: Willesden 6666-7.

ORGANISTS ON TOUR

An Answer to Musicians' Criticism

By A. W. OWEN

THE article "More Music in 1943," which appeared in the January 7 issue of the IDEAL KINE., has aroused special interest among organists who will probably be personally affected if the expected changes are realised. Several correspondents are inclined to criticise the scheme of co-operative action, and one even goes so far as to say that the C.E.A. has always been noted for its oratorical achievements rather than its actions." Several managers and organists have suggested that if more detailed explanations of the scheme were given it would lead to further constructive criticism, which would in turn lead to some definite action in the matter. One question asked is of vital importance, viz., If the general standard of organ interlude is unsatisfactory as compared with pre-war presentation it must be due to inexperienced performers. With only these organists available how can you give half an hour's entertainment?

A Higher Standard

The answer is that at present these organists are soloists who arrange their own interludes and stand or fall by their personal achievements. The co-operative scheme would ensure expert preparation of the interlude which would include two additional artistes to form an ensemble unit for trio, duet and solo presentations with suitable stage background, atmosphere and lighting, and tested and rehearsed before being sent on tour with at least two programmes, which, being original in form, could be presented in many theatres.

The duties of the organist would be a minimum of solo work, a good deal of accompanimental work, and certainly the job of acting as compere to the act. Adequate rehearsal and the constant repetition of the same interludes would provide a satisfactory standard of performance, better than many resident organists can possibly attain when a weekly change is necessary, and only his solo playing abilities count. The extra artistes can be varied, and should include violinists, vocalists, pianists, etc., so that variety and contrast may be given to each theatre as these units follow one another on the various set tours of provincial small circuit and independent theatres.

A Question of Salary

One circuit organist with whom I discussed the question, said that only the big combines could afford to pay the salaries now demanded by the efficient organists not in the Forces, and the scheme would not attract these men who are the key of the whole situation.

The answer to this one is that barring one big circuit, which it is not even necessary to name, the wages paid are seldom higher than the salaries paid by the small circuits and independents, while those organists who are in the latter have a more comfortable atmosphere in which to show their individual ability, especially in resident positions. If the one-feature film programmes arrive, the resident organist is, I am afraid, in a very doubtful position. The only way he will be able to remain in one theatre is for him to engage, in conjunction with the manager, artistes week by week who can be found, say, within 50 miles of the theatre, produce and rehearse his own shows in any way possible. There are very few organists who could take on such a task, and the expenses incurred would be very much greater than by co-operation booking, for the cost of music alone for a single week's show would equal that of a touring unit using the same material for, say, even 50 weeks' programmes.

KINEMA TECHNIQUE AND EQUIPMENT

Surveyed by R. Howard Cricks, F.R.P.S.

GUILD AND UNION WEDDED

A Promising Move—Members Outside London—The New Equipment Combination—Unsuitable Metering—An Aid to Training

AT last month's inaugural meeting of the Kinematograph Projectionists' and Engineers' Association, Stanley Perry reminded me that a few months ago I had predicted that such an affiliation between the Guild and the N.A.T.K.E. would not be achieved. My reasons for saying this were that the Guild had—let's be frank—reached such a low state in its fortunes that I did not imagine that the increasingly powerful N.A.T.K.E. (a figure of 3,000 projectionist members was mentioned) would be prepared to concede terms which the Guild Council would find itself able to accept.

The fact that I was wrong, and that the new body is in existence, with 50 per cent. of its officers, including its President, Guild nominees, is a tribute to Tom O'Brien's perspicacity. As he put it in his admirable address, he realised that the projectionist as a craftsman needs something more than a union to protect his economic interests; he needs an organisation which can cater for his pride of craftsmanship, for his need of technical education. Both these functions the new body is well fitted to fulfil.

The Provincial Voice

MY views on the new organisation are more fully set out on another page. If I may intrude a note of doubt, I would ask just what degree of authority the officers who were elected a few weeks ago (nominally, I fancy, in charge of the London branch only) will have over provincial branches. It would be unfortunate if provincial members were not at this stage to have some say in the fashioning of the new constitution, and still more so if the idea were that provincial branches should be virtually autonomous bodies, directly under the N.A.T.K.E.

And so the Guild, upon which such great hopes were built, passes—but its principles will, I am sure, be maintained in the new body. Stanley Perry hinted that the name of the Guild may, when circumstances permit, be perpetuated in the form of a social club.

The G.-B.-Kalee Link-up

MANY mergers in our Industry appear to be merely financial tie-ups, whose chief objects are frequently the reduction of staffs and premises. The G.-B.-Kalee amalgamation is something quite different.

When I first heard about it, some two or three months ago, it became apparent that it formed part of a nation-wide trend (I am not suggesting a concerted plan) noticeable in other industries, whose ultimate object is to capture overseas markets, and so restore our export trade and prevent a post-war period of unemployment. One gives J. A. Rank the credit of believing that his motives are far wider than the mere consolidation of the British equipment market.

Of the technical aspects of the amalgamation it is early to say anything. But a mere glance at the names of the firms involved is indicative of the wide field covered; notably British Acoustic, G.-B. Equipments, Cinema Television, Kershaw, Soundcraft, Pixton's—every requirement of the post-war kinema.

The B.T.-H. Position

ONE intriguing point is the position of B.T.-H. While it would be wrong to suggest that B.T.-H. equipment was produced exclusively for Odeon theatres, any change of policy in the equipping of so large a circuit would have a serious effect on the B.T.-H. output of kinema equipment, which, remember, covers certain equipment not otherwise included in the group: arc rectifiers, and notably discharge lamps, which in the opinion of many will to a large extent supplant the arc in the smaller theatres.

My prediction is that B.T.-H.—probably represented by Sound Equipment—will form part of the new group, so that questions of what firm shall provide each type of equipment become a matter of internal policy.

An Unsuitable Meter

A PROJECTIONIST was asking my advice a few days ago about some trouble he had been tracing in an amplifier. He had taken a number of voltage readings with a meter, in the hope of tracing a mains hum, and had obtained some very queer results. While his L.T. readings were quite reasonable his readings of H.T. seemed very improbable.

I questioned him as to what type of meter he was using. It appeared it was one of those cheap watch-type instruments which he had bought second-hand for a few shillings, reading 12 volts and 240 volts. He was inclined to think the meter must be at fault, and that he had been swindled.

I reassured him on the latter point by suggesting that the meter was probably reasonably accurate on measurements of the type for which it was intended: readings on any circuit where there was ample current. I explained to him why such an instrument is unlikely to be of much use for amplifier testing.

It is true that a meter which reads volts should ideally give readings quite independent of what current is flowing. But this ideal is never approached, for a meter needs a certain current to swing the needle, and this current has to be drawn through the circuit on which the readings are taken. With cheap meters, the current required to swing the needle will be many times that normally flow-

Continued on page viii

FURSE COLOUR LIGHTING AND STAGE EQUIPMENT SPECIALISTS

Our service for colour lighting schemes and theatre engineering equipment is being maintained despite war-time difficulties, and is at your disposal. Enquiries are invited for Colour Lighting, Dimmers and Switchboards, all classes of Stage Equipment, Curtain Controls, Tracks, Portable Screens, Counterweighting, etc.

W. J. FURSE & CO. LTD., 27, TRAFFIC STREET, NOTTINGHAM.

LONDON: "J" Dept., 8, Carteret Street, Westminster, S.W.1. "J" Dept., 20, Mount Street: MANCHESTER.

Kine Technique and Equipment

Continued from page vii

ing in the circuit, consequently the meter cannot obtain enough current to show a reading other than by causing a considerable voltage drop.

Why It Won't Work

LIKE most other electrical problems, all this boils down to Ohm's law. Suppose we have a voltmeter reading, for sake of convenience shall we say, 200 volts, and having a resistance of 10,000 ohms, or 50 ohms per volt (quite an average figure for cheap meters). If we are taking a reading of 200 volts, the meter will have to draw a current of 200 ÷ 10,000, or 20 ma.

Suppose we are working on a set having an H.T. voltage of 400, and are taking a reading on a valve anode which draws 5 ma. at 200 v. Between the 400 v. H.T. terminals and the valve anode will be a resistance dropping 200 v. at a current of 5 ma.; by Ohm's law, the value of this resistance will be 200 v. ÷ .005 a. = 40,000 ohms.

Now we connect up our meter with its 10,000 ohm resistance, to the anode of this valve. We shall have a total resistance in circuit of 40,000 + 10,000 = 50,000 ohms. The current flowing at a pressure of 400 v. will be 400 ÷ 50,000 = 8 ma. But to give a reading of 200 v. our meter will need a current of 20 ma.; at 8 ma. it can read only 80 v.

And so, if we are not careful, we may say that the valve is getting an H.T. of only 80 v., whereas immediately our meter is removed it will be getting actually the required 200 v.

This sort of thing applies particularly to readings of photo-cell voltages, which, because of their very low current requirement, are taken through resistances of very high values. Even a high-grade meter will read only two or three volts at the terminals of the photo-cell, which may nevertheless be actually receiving its full 90 v.

It is obviously desirable that a voltmeter, particularly for such readings, should pass as little current as possible. The Avometer has a resistance in its highest scale reading of 500 ohms per volt, while an instrument I have been using recently, the Taylormeter, has the high value of 4,000 ohms per volt. With instruments of this grade, fairly reliable H.T. readings can be taken, except on photo-cells and possibly the earlier stage valves.

I have recently handled a meter which far excelled even these instruments in regard to current consumption. Made many years ago by R. W. Paul, it has about a 6 inch scale, and gives five divisions deflection for one *micro-amp.*—an amazing sensitivity.

One thing that is certain is that cheap meters are altogether useless for amplifier work, except simply to show whether or not a voltage is reaching a certain point, and possibly for L.T. readings.

For the Novice

FROM Arthur H. Pryor, chief at the State, Plymouth, comes a valuable idea for assisting inexperienced staff in making up the programme. His idea is to keep always on view in the rewind room pieces of film indicating how it should be handled. The value of it he suggests by mentioning that his staff now consists of a "projectionette" and a spool boy, both under 16 years of age.

The "Film Aid," as he calls the device, consists of two pieces of 21-ounce glass between which is a sheet of white paper on which are examples of joins, the whole fixed to the rewind bench. A light under this guide would be effective (possibly with push-button control for the sake of economy). The pieces of film so displayed are shown on page iv. The device, being white, has good reflecting qualities and permits one to see that the film is scraped clean prior to joining. It is held to the bench by corner clips, which are easily made of stout-gauge tin.

Of the pieces of film, the first indicates a vee, above which is the legend: "Vees must not be larger than this." This is one point on which I would quarrel with Mr. Pryor. Having seen so many veed films ripped in two by the vee catching either in the gate or the box trap, I always urge: Never vee a torn perforation unless you simply haven't time to make a join. In any case, I consider four perforations far too long for safety; one I should regard as the maximum.

However, this criticism in no way affects the value of Mr. Pryor's device, which includes also, as shown on page iv, a good join and a correctly cut and scraped film. Notice particularly his insistence on the square corners being cut off—always a wise precaution with hand-made joins, although when using a joining press it is less necessary.

Army Howlers

TWO answers to questions in a recent trade test for Army projectionists:—

"Ohm's law is used instead of arithmetic in electricity."

"The anode (of a valve) is connected to the high-tension supply because it must remain cool; low-tension would heat the anode." Does this discovery forecast a revolutionary advance in refrigeration?

B T H for all Electrical Plant and Equipment

THE BRITISH THOMSON-HOUSTON CO., LTD., CROWN HOUSE, ALDWYCH, LONDON, W.C.2.

THE KINEMATOGRAPH PROJECTIONISTS' AND ENGINEERS' ASSOCIATION

Open Letters to Exhibitors and Technicians

By R. HOWARD CRICKS, F.R.P.S.

To Mr. Exhibitor :

YOU will probably have read with mixed feelings of the formation of the Kinematograph Projectionists' and Engineers' Association. You may possibly have said to yourself: "Another clever scheme of O'Brien's to sting the poor exhibitor."

It is possible, of course, that one of the effects of this getting together of rival organisations will be an increased bargaining power, but let's take a wider view.

I won't waste time urging the merits of nation-wide organisation—as a member of the C.E.A. you are already aware of them. But can you seriously claim that any but the minority of projection rooms are efficiently staffed, or were, even in peace time? Can you contend that the present haphazard method of entry into what should be a skilled trade—the absence of opportunity and incentive for study—can be satisfactory in a post-war world of increased complexity of equipment and more exacting standards of showmanship?

We all know little back street shows, booking umpteenth run, and lacking most of the amenities of their opposition—and yet drawing the crowds, because they present regularly a well-projected picture and intelligible sound. Good projection is good box-office.

Hopes for Better Projection

My chief reason for welcoming K.P.E.A. is that it stands a fair chance of putting into effect the altogether admirable aims which the Guild of Projectionists never possessed the power to implement. Chief of these aims was to raise the status of the projectionist by increasing his knowledge and his pride in his job. And an increased status for the projectionist must go a long way towards assuring an increased status for your kinema.

So even though you or your representatives may haggle, in the approved Trade fashion, on questions of wages and conditions, offer your co-operation to the new body on technical and educational matters. If a meeting-place is required one Sunday morning for a technical lecture, the offer of your theatre will be valued. If any educational activities are mooted in your district, try to arrange for your projectionists to have an hour or two off to take advantage of them.

I can assure you that such gestures will be received with practical appreciation—unless the new body is faithless to the Guild traditions, when its leaders will be the first to object.

To Officers of the New Association :

FIRST let me reiterate my good wishes for the success of the organisation which came into being a month ago. As I urged five years ago, the combination of a craft guild with a trade union represents, surely, the ideal organisation for the representation of craftsmen.

However, don't expect to have an easy path. Opposition from a few exhibitors you will probably expect; the avoidance of dissension within your own ranks will call for considerable qualities of leadership. The Guild has at time displayed an attitude of exclusiveness towards the small-show projectionist, who may in turn show lukewarm co-operation with anything not directly connected with his pay packet. A fresh spirit of co-operation and enterprise must be fostered.

I have at times been accused of antagonism towards trade unionism. This is a quite unjust accusation; trade unionism has done much valuable work in the past, and to-day forms an essential part of our economic structure. What I have objected to in trade union politics is the idea that the aims of the bosses and the workers are necessarily divergent (the very use of the second term suggests that it is only the employees who do any work!), the insistence on improved working conditions without the offer in exchange of any endeavour towards an improved standard of work.

Low Technical Standards

During the past two years I have interviewed many hundreds of potential Army projectionists, of whom probably about half have been Civvy-street projectionists. I have often felt acutely depressed by the low standard of many of the latter; on various grounds, almost as large a proportion have had to be turned down as "unsuitable for A.K.S. (Army) employment" as of non-projectionists.

So often a man will express himself as keenly interested in his job; yet rarely has he shown sufficient interest to learn anything about it. I have almost come to take it for granted that a projectionist who has run various makes of projectors for years will have no idea of how a Maltese cross works; a man who every working hour has been employing electricity and reading meters will have no idea of what a volt or an ampere is.

You, the representatives of these men, have a hard task ahead of you; to induce them to take a deeper interest in their work, and to learn a little of the principles behind projection. But if the projectionist is ever to get anywhere, it must be done.

Sneers at Theory

Plenty of men have said to me: "I've worked in good theatres—I can put over as good a show as anybody; all this theory won't get me an extra penny in Civvy-street—why should I waste time on it?" In the Army, he very soon discovers one reason: that if he doesn't he stands little chance of putting up stripes. The A.K.S. rightly demands that a man who is in sole charge of expensive equipment, and has the responsibility of running films, which form an indispensable part of the training of the modern army, should know a little about his equipment and how it works; should be able to carry

Continued on page xii

A.B.C. PRESENTATION

A pleasant little ceremony took place at the Forum (A.B.C.) Cinema when the Liverpool and Northern Ireland projectionists presented Harold Cross (Liverpool and Northern Ireland Area Engineer, A.B.C.) with a mahogany coffee table and a china coffee set at the annual luncheon in the Forum Café. The luncheon was tastefully prepared and served by Miss Williams, the café manageress.

The presentation was made by Arthur Harkin (travelling chief) on behalf of the projectionists.

A.B.C. projectionists in the Liverpool area at a presentation to the circuit's area engineer, Harold Cross, who is seen with Mrs Cross on the rear right hand of the group

POOL CARBONS

INDUCTORS *they've got to be* STRONG *to stand this racket* ★

72 Wardour St., London, W.1. Gerrard 6246

ELECTRICITY IN THE KINEMA

VIII.—D.C. Motors

By MANNIN KENT

FUNDAMENTALLY there is very little difference between a dynamo and a motor. A dynamo or generator converts mechanical energy into electrical energy. A motor converts electrical energy into mechanical energy. Any D.C. dynamo can be used as a D.C. motor if it is suitably supplied with current.

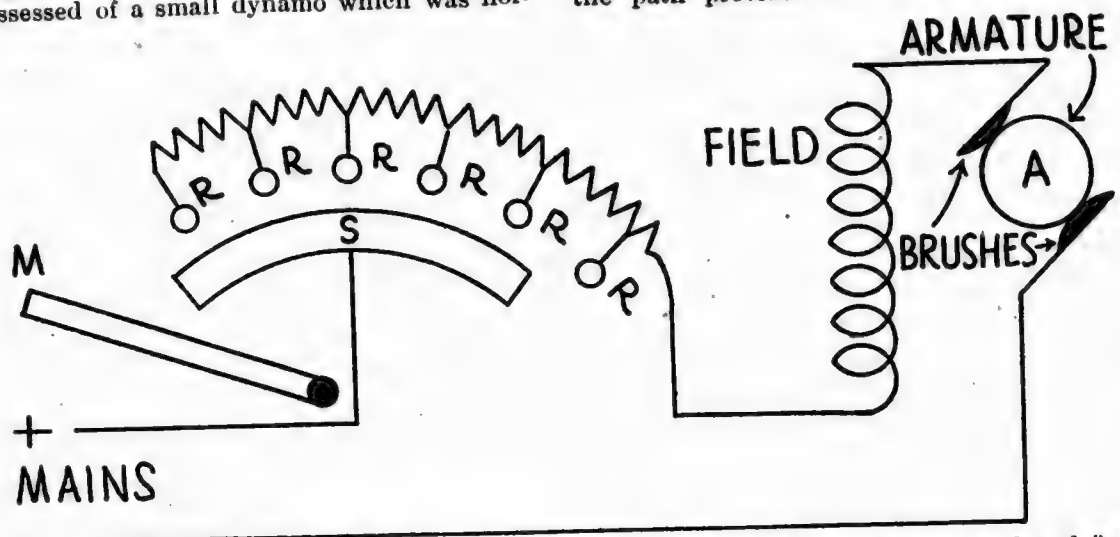
Many years ago the present writer was anxious to prove this for himself, and being possessed of a small dynamo which was normally driven by a home-made gas engine (phew, how that thing stank) he took it along to the only other source of D.C. available in the district. This source was a battery of Leclanché cells installed in the signal box of the one-eyed branch railway which served the little town. It took thirty-seven of these coupled in series to turn the dynamo round as a motor, and it took the rundown Leclanché cells several hours to recover from the strain, during which time the interstation telegraphy was so weak that traffic nearly stopped

Series or Shunt Winding

Motors can be wound so that the field winding is in series or in shunt with the winding of the armature, or a combination of series and shunt (*i.e.*, parallel) winding can be used, in which case the motor is said to be compound wound. Some small motors have a wound armature with a permanent magnet field.

A series-wound motor has a characteristic of a strong starting torque (*i.e.*, "pull"), and its speed will vary with the load or work which it is doing. A series motor running without a load will race violently. The reason for this can be thought out from the fact that as the armature and the field are in series, then, when the current is first switched on with the armature at rest there is little resistance to a heavy flow of current with, consequently, a strong magnetic field.

A shunt-wound motor has a characteristic of steady speed under varying loads, and the reason for this is mainly due to the fact that the path provided for the field current is through a coil suitably wound with a definite resistance which is not affected by the fact that the armature is moving or is stationary.



Precautionary Devices

If either type of motor was switched on to D.C. mains without any intermediate resistance the rush of current would be too great and the fuses would blow (*i.e.*, melt, *i.e.*, fuse). So it is necessary to supply suitable starting regulators to control the supply of current and vary the resistance in steps. The type of starter used for a series-wound motor is shown in the drawing on this page where M is a movable arm which makes continuous contact with the strip S, and also step by step contact witth the studs R, which an examination of the circuit will show, gives a decreasing resistance to the passage of the current from the mains to the field and armature in series.

Two Warnings

In practice the switch could not be quite so simple as the diagram suggests because it is necessary to make provision for two possible damaging conditions. These are covered by including a no-volt release and an overload release. These names explain their functions, the first consisting of an electromagnet which releases the moving arm to fly back under the pull of a spring should the supply current fail.

This ensures that the starter switch will have all the resistance coils in circuit again ready should the current be restored. The second device is an overload release which trips the switch should the motor under control take an excessive current through being overloaded.

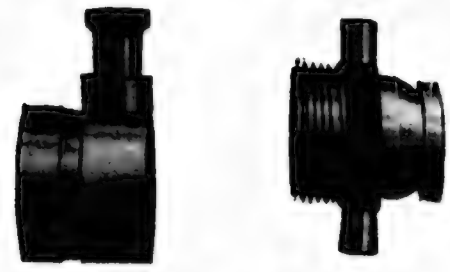
Both these devices will be shown in detail in a circuit diagram to be given next month which will illustrate the more complicated shunt motor starter arrangement.

The direction of rotation of a D.C. motor can be reversed by altering the connection of the armature or of the field, but not of both, which is why it is useless merely to change over the leads to the mains.

PRECAUTIONS AGAINST FIRE

Continued from page v

in either hand, to a fire, one cannot be stood down while the other is used. With flat-bottomed buckets there is a greater risk that they will be used for other purposes, but they will stand on the ground, and that is of some importance in these days of stirrup pumps.



Screw to instantaneous *Instantaneous to screw*

A Typical Installation

The following is an example of a hose and hydrant installation, including first-aid appliances, for a kinema seating approximately 1,000:—

Stage.—1 2½-in. hydrant valve with 1 10-ft. length 2½-in. canvas fire hose, complete with 2½-in. instantaneous couplings and hose strap, 1 hose board with bracket, 1 copper branch-pipe and nozzle; 1 "Conquest" soda-acid type fire extinguisher; 6 round-bottomed fire buckets (water); 2 woollen blankets in metal containers.

Stalls (Front).—2 Hydrant valves, complete with hose, etc., as above; 2 "Conquest" soda-acid type fire extinguishers; 6 round-bottomed fire buckets (water).

Stalls (Rear).—2 Hydrant valves, complete with hose, etc., as above; 2 "Conquest" soda-acid type fire extinguishers; 6 round-bottomed fire buckets (water).

Balcony.—2 Hydrant valves, complete with hose, etc., as above; 2 "Conquest" soda-acid type fire extinguishers; 6 round-bottomed fire buckets (water).

Boiler-house.—1 "Conquest" soda-acid type fire extinguisher.

Plenum Chamber.—1 "Conquest" soda-acid type fire extinguisher.

Intake-room.—1 "Phomene" foam type fire extinguisher.

Organ-room.—1 "Conquest" soda-acid type fire extinguisher.

Dressing-rooms.—2 Round-bottomed fire buckets and one woollen blanket in each.

Café.—2 "Conquest" soda-acid type fire extinguishers.

Projector-room.—2 "Phomene" foam type fire extinguishers; 2 round-bottomed fire buckets (water); 1 round-bottomed fire bucket (sand); 1 asbestos blanket.

Rewind-room.—2 Round-bottomed fire buckets (water); 1 round-bottomed fire bucket (sand).

Battery-room.—1 "Phomene" foam type fire extinguisher in each.

Fan Chamber.—1 "Conquest" soda-acid type fire extinguisher.

Rectifier-room.—1 "Phomene" foam type fire extinguisher.

FOSTERS
(CURTAINS) LIMITED
OF NOTTINGHAM
Ltd
FOR CINEMA DECORATIONS AND CURTAINS
375, WESTDALE LANE WEST
TELEPHONE 6047.
FRED A. FOSTER
MANAGING DIRECTOR

REPAIR
RENOVATION
RE-DECORATION
K F B CONTRACT BY UNRIVALLED EXPERIENCE
MODERNISATION LTD.
50 WHIRLOW LANE SHEFFIELD. Tel.: 72892
ALMA WORKS BATLEY, YORKS. Tel.: 754
LET US ADVISE AND HELP YOU ABOUT EXISTING RESTRICTIONS.

PUTTING THE PICTURE ON THE SCREEN

The New Edition of "The Complete Projectionist"

Reviewed by R. R. PULMAN, G.-B. Projection Engineer

THERE has never been enough of well-informed literature on the kindred subjects of motion-picture projection and sound reproduction available to the projectionist who is alive to his job. If he wishes to prepare himself for the new techniques that periodically make a sudden appearance he has to rely on the scrappy information that precedes installation.

In these days when technical improvements are waiting just around the corner ready for post-war days, it is a good sign to read of a modernised edition of the "Complete Projectionist" becoming available shortly. A "preview" of this handy volume reveals that it has been brought up to date, and includes a wealth of information on subjects now uppermost in our minds, such as television, discharge-lamp illuminants, stereophony and modern amplifiers, etc. To those who have entered the sub-standard field or who realise the important place that this branch of kinematography is destined to take in post-war days, the information on mobile projection and sub-standard technique is of great interest.

The "Complete Projectionist" is equally at home in the pocket or on the bookshelf, and just the right size for those of us who dislike carrying weighty tomes. It is a volume having an appeal to all grades of projectionists and other engineers working in the Industry.

To the experienced, it serves as an ever-handy reference book, and, if the projectionist be alive to future trends, its treatment and presentation of the technique likely to be adopted in the near future must make him abruptly conscious of the changing face of motion-picture projection and sound reproduction, whetting the appetite and driving him on to a more exhaustive study of Electronics, Optics, etc.

No man can truly say that he knows his job inside out—there is always something to learn—and when one is no longer a youngster a good reference library helps to make up for the lessening of retention of facts in the memory.

To the assistant with some considerable experience it will prove to be a store of useful information helping him to a better understanding of his job and fitting him for the handling of highly technical equipment that will certainly fall to his lot in the near future.

To the trainee, boy or girl, entering the Industry the "Complete Projectionist" will prove to be a text-book from which the student can gain a basic knowledge of the fundamentals of projection, only to be improved upon by study of more specialised works.

This volume, bursting with a detailed survey of a very extensive subject costs but little and will prove to be a few shillings well spent. It is amply illustrated with clear drawings and photographs of different types of modern equipment, a great help to those who have gained their experience in one theatre and desire a means whereby they can examine the comparative difference of equipments to which they have no access.

Written by R Howard Cricks, well known throughout the whole Industry, and with a foreword by Stan Perry, the student of kinematography owes a debt to the author for making available such a collection of informative data at a cost well within the average financial limit of those engaged in the Industry.

Technical publications are generally sold at a price that makes the student blanch, but this time it is a different story, and no projectionist-to-be can afford to miss an opportunity of gaining knowledge, for he who wishes to hold his job against the rising tide of competition must be able to and willing to use his brains as well as his hands.

"The Complete Projectionist." Third and Revised Edition with additional chapters. By R. Howard Cricks, F.R.P.S. 326 + *xxv pages. Odhams Press Technical Book Dept.,* 85-93, *Long Acre, W.C.2.* 8*s.* 1*d., post free.*

TECHNICIAN APPOINTMENT

W. BANNISTER, formerly a partner in the firm of Bannister and Fitton, of Rochdale, who for the past two years has been engaged as instructor in radio electrical engineering to classes of troops at Salford Technical College, has accepted an Admiralty appointment as senior radio engineer in the Department of Scientific Research and Experiment.

Four years ago he invented a device for use in kinemas giving continuous programmes which provides a brief synopsis of the main picture for the benefit of patrons who arrive late.

AN OPEN LETTER TO THE K.P.E.A.

Continued from page ix

out minor repairs, and won't do such foolish things as trying to run a set through a transformer from D.C. mains. (And incidentally the A.K.S. rightly recognises this ability by offering a not ungenerous rate of trade pay.) To an increasing extent the exhibitor must, in the post-war era, adopt the same viewpoint. His equipment will inevitably be more and more complicated, and he will have more sense than to entrust it to a man who knows nothing about it.

If a projectionist is content to remain in the ranks of semi-skilled labour, then there is no reason why he should waste his time in study. But if he has any higher ambitions, such as are justified by the nature of his work, then an understanding of his job is essential. And as a delicate hint: many of these A.K.S. fellows will be looking for jobs in the projection room after the war—and the corporals at least know far more about their work than 90 per cent. of civilian projectionists.

Learn from Another Union

Let me make one or two constructive suggestions. First, as to what one powerful union is doing.

A number of the prospective Army projectionists whom I interview have come from the printing trades. The thing I have admired about them is that practically all have attended technical classes to fit them for their jobs. Most of them have attended evening classes for three, four or five years, these classes being, I understand, organised in numerous towns in conjunction with the printers' trade union. If I may venture to suggest it, an approach to this union for advice might have instructive results.

B.K.S. Plans

Another organisation whose co-operation and assistance may be invited is the British Kinematograph Society. As the president, A. G. D. West, mentioned recently, plans for post-war development are now under active consideration, and foremost among them is technical education. The provision of training facilities in such de-centralised conditions is a matter of some difficulty, but the Society is definitely considering how its present educational activities—which are largely confined to the production and laboratory ends of the Industry—could be extended.

Low Educational Standards

There is still one matter of broader interest. It is only in the last couple of years that I have realised the appallingly low standard of elementary education in this country (the standard in Scotland appears to be definitely higher). Youngsters who have left school only four or five years have no idea of the simple mathematical processes—many cannot even do multiplication or division, a large proportion cannot handle fractions and have no idea what a decimal is. Without some knowledge of elementary arithmetic, how can anybody learn the first thing about any technical subject?

This is a matter of far wider interest than our present considerations—it is a matter in which I suggest not only educationalists, but employers and employees (the latter through the T.U.C.) should actively interest themselves.

And still the average projectionist will say: How will all this devotion to study improve my position?

A Graded Membership

The answer is that membership of the K.P.E.A. must be graded. As soon as training schemes can be inaugurated, diplomas must be issued. In all probability no further action will be needed, for, provided these diplomas really mean something in the way of technical attainment, there will always be plenty of exhibitors willing to pay wage rates well above the union minima for qualified men.

You will, too, not have overlooked the probability of an official decision to licence projectionists. The K.P.E.A. should be in a sufficiently strong position to urge that, after a certain lapse of time, only holders of its diploma, or of some acceptable equivalent qualification, should be licensed as chiefs. Not one step could do more to raise the status of the projectionist.

Well, it's up to you—now the accredited representatives of the country's projectionists. Good luck—and away with apathy!

A GLOSSARY OF ELECTRICAL TERMS

A glossary of electrical terms has been prepared by the British Standards Institution. It is issued in eight parts, as follows:—

Part 1, Section 1, General Terms.

Part 2, Section 2, Machines and Transformers.

Part 3, Section 3, Switchgear, and Section 4, Instruments.

Part 4, Section 5, Transmission and Distribution.

Part 5, Section 6, Electrochemistry, and Section 7, Traction.

Part 6, Section 8, Lighting and Heating.

Part 7, Section 9, Surge and Lightning Phenomena, and Section 10, Electric Lifts, Electric Welding, X-rays and Electromedical Terms.

Part 8, Alphabetical Index to all the sections.

Have you a Query?

ASK FOR OUR EXPERTS' ADVICE

IF you desire information on any subject in connection with the construction or equipment of your Kinema, detailed information, will be sent to any proprietor, architect or technical worker in any branch of the Kinema Industry.

THE knowledge of our specialists is freely at the service of all readers.

1 ACOUSTICS
2 Air conditioning
3 Amplifiers
4 Arc Lamps
5 A.R.P. requirements
6 BATTERIES
7 Box-office equipment
8 CABLE
9 Cafe furnishing & equipment
10 Carbons
11 Carpets
12 Changeable signs
13 Condensers (Lenses)
14 Curtains
15 Curtain controls
16 Cut-outs
17 DECORATIONS
18 Dimmers
19 Disinfectants
20 Display frames
21 ELECTRICAL equipment
22 FANS, ventilating
23 Film Cabinets
24 Fire Prevention Apparatus
25 First-aid outfits
26 Fluorescent paints
27 GENERATORS
28 HEATING systems
29 INDEPENDENT plant
30 LAMPS, general
31 Lamps, projector
32 Lenses
33 Lighting, emergency
34 MICROPHONES
35 Mirrors
36 Motor generators
37 NON-FLAM fabrics
38 OIL ENGINES
39 PAINT (luminous)
40 Plastic decorations
41 Portable projectors
42 Projection room equipment
43 RADIATORS
44 Rectifiers
45 Resistances
46 SAFES
47 Safety Curtains
48 Screens
49 Seating
50 Signs (state kind)
51 Slides
52 Stage lighting equipment
53 Switchboards
54 TALKIE equipment
55 UNIFORMS
56 Upholstery fabrics
57 U.V. (ultra-violet) lamps
58 VACUUM cleaners
59 Ventilating systems

THE EDITOR
THE IDEAL KINEMA
93, LONG ACRE, W.C.2

I should like to receive reliable information

concerning .....
(Indicate Subject by Number)

Theatre .....

Seating Capacity.....

Remarks.....

.....

.....

.....

.....

.....

Time marches on...

1933

1943

10 years ago **RCA** introduced the Rotary Stabiliser soundhead. It was one of the most important contributions to the science of sound reproduction since the inception of "talkies" and it brought to the British screen a new conception of sound. Operational experience in 20,000 American cinemas lay behind this development, plus the unrivalled research resources of the **RCA** organisation. 1943 may see the end of the War with the beginning of a new era in sound reproduction in cinemas, led by **RCA.**

and RCA keeps pace with Progress

RCA PHOTOPHONE LTD., ELECTRA HOUSE, VICTORIA EMBANKMENT, LONDON, W.C.2. Telephone: Temple Bar 2971 (12 lines).

Pitchfords 2434

TAKE CARE OF THE LENS . . .

AND THE POUNDS WILL TAKE CARE OF THEMSELVES

In other words clean lenses save money by making the best use of the light for which you pay. Remember, too, that optical equipment is valuable and difficult to replace and everything should be done to preserve lenses and keep them in good working order. We shall, of course, be pleased to accept lenses for repair and reconditioning, if returned through the usual supply channels.

TAYLOR-HOBSON

TAYLOR TAYLOR & HOBSON LTD. 137 The Broadway, MILL HILL, N.W.7

Pitchfords 2373

METAL RECTIFIERS
for Cinema Arc
giving absolute reliability!

ALSO VALVE RECTIFIERS CONVERTED TO METAL

SEND FOR INTERESTING LIST

27 Years' experience behind every Runbaken product!

RUNBAKEN - MANCHESTER - 1

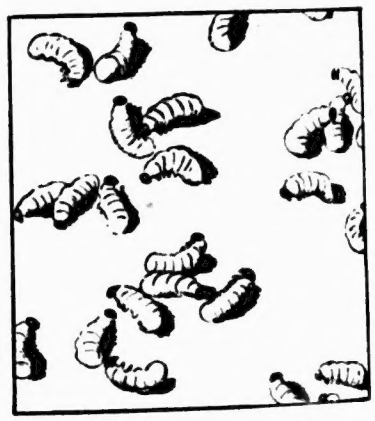
Beetles destroy food stocks

Coleoptera (or to give them their common name: beetles) are by far the most numerous species of insect pest found where food is stored.

They infest cinemas, canteens, restaurants, and large centrally-heated buildings to an alarming extent: and cause colossal damage to flour, meals, cereals, dried fruits, and all kinds of food products. Both the adult insect and larvae are destructive.

The vast amount of food rendered unfit for human consumption calls for immediate remedy: and the loss of prestige and goodwill to firms supplying infested products is surely a matter of grave concern.

The Pest-Control Service operated by Chelsea Insecticides, Ltd., has made a special study of the problem of the beetle: and also effectively deals with infestations of cockroaches, crickets, and steam-flies.



Illustrations show adult beetle and larvae, magnified. The slightest suspicion of either on your premises is the signal to communicate with Chelsea Insecticides, Ltd., at once.

CHELSEA INSECTICIDES
Service

CHELSEA INSECTICIDES, Ltd., 125, Pall Mall, London, S.W.1
Telephone: Abbey 7650

Please send your District Inspector to advise on my/our problem of insect infestation.

Name .....

Address .....

K.W

Printed in Great Britain and Published for the Proprietors, Kinematograph Publications, Ltd., by ODHAMS PRESS LTD., Long Acre, W.C.2